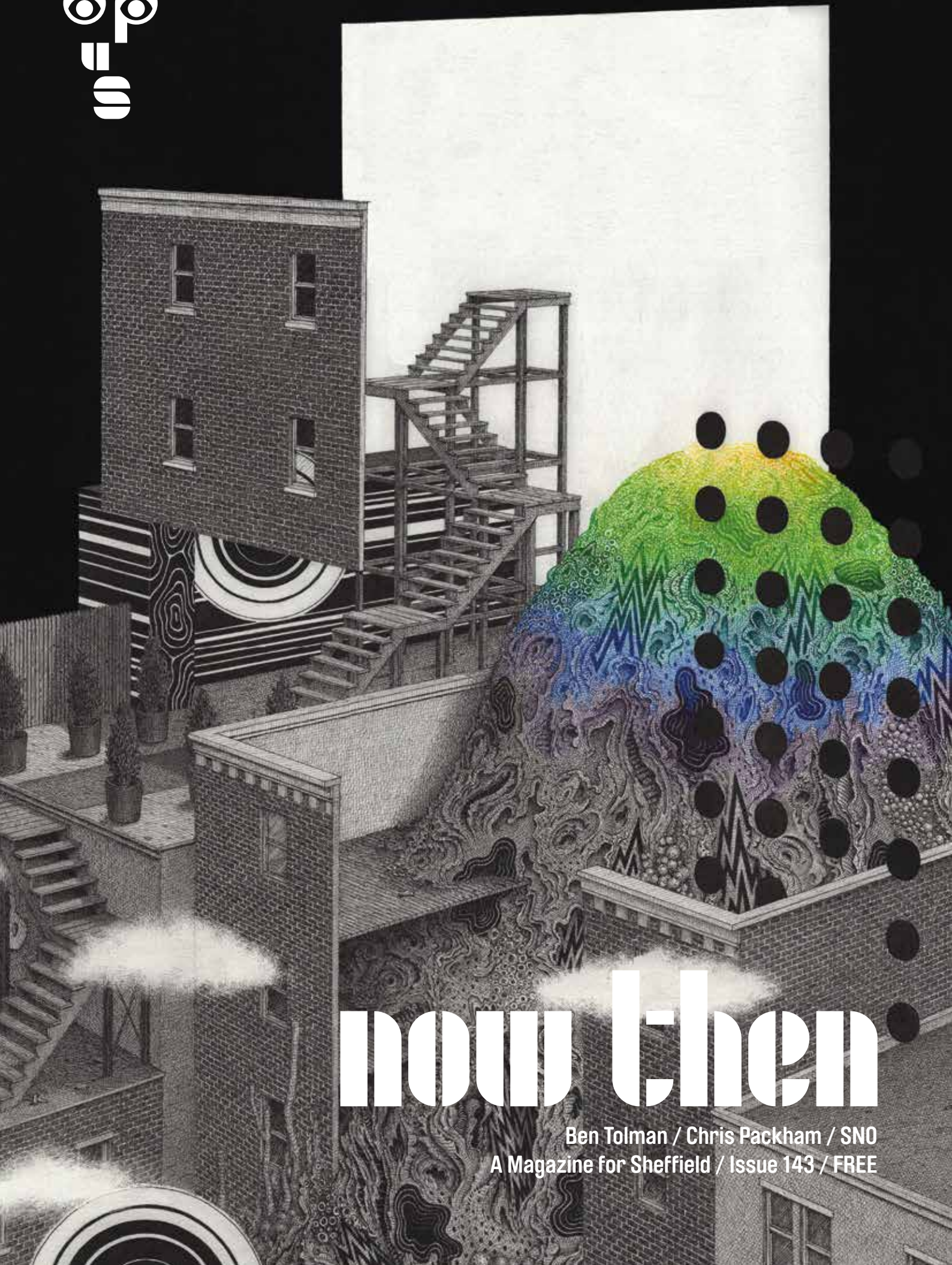




now then

Ben Tolman / Chris Packham / SNO
A Magazine for Sheffield / Issue 143 / FREE

Opus believes we can live in a place where everyone works to make things better for each other. **‘Better’** to us means **fair, diverse, accessible, independent and heard.**

That's why we champion social causes, independent business, not-for-profits, emerging talent and healthy debate.

Since 2008, we've run projects like **Now Then Magazine, Wordlife** and **Festival of Debate** – they connect us to each other and to music, arts, culture, ideas, action and conversations that will **make change.**

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GET IN TOUCH

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine. In particular we want to amplify the voices of marginalised people excluded from mainstream media.

If you are a writer, please read our guide for new contributors – nowthenmagazine.com/sheffield/get-involved – then contact the editor on sam@weareopus.org. If you are a local trader interested in advertising, contact emma@weareopus.org.

CONTRIBUTORS

EDITOR. SAM WALBY. **DESIGN & LAYOUT.** CAPTAIN PLANET. **MANAGING DIRECTOR.** JAMES LOCK. **PARTNERSHIPS.** EMMA BOWERS. NATALIE BURTON. **ADMIN & FINANCE.** ELEANOR HOLMSHAW. FELICITY JACKSON. **COPY.** SAM WALBY. FELICITY JACKSON. **DISTRIBUTION.** OPUS DISTRIBUTION. BEN JACKSON. **WRITERS.** ALT-SHEFF. CHRIS BROOME. GEORGINA COLLINS. SIMON DUFFY. HANNAH BROCK. WOMACK. ROS AYRES. JOE KRISS. STEVE SCOTT. HELEN FIDLER. ALAN MCINTYRE. SEAN MORLEY. LIAM CASEY. ANDREW TRAYFORD. DANIEL ATHERTON. PETE MARTIN. SAM GREGORY. ROB ALDAM. ANDY TATTERSALL. RICHARD SPENCER. EVE THOMAS. LOUIS NORTON. ABI GOLLAND. SAM WALBY. FELICITY JACKSON. **ART.** BEN TOLMAN.

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EDITORIAL

It feels a bit late to be saying it, but since this is our first print issue of 2020: Happy New Year to you.

This month we have interviews with TV presenter Chris Packham and South Africa-born, Manchester-based party DJ SNO, fantastic articles exploring the climate, the General Election result(!), Sheffield's Access Space and tulpamancy, plus low and no-alcohol drinks in the Food section, a feature on the Year of Reading in Word Life, and loads more. Our featured artist is the US-based illustrator Ben Tolman.

Here at Opus, besides putting this magazine together, we have been busy co-ordinating and planning Festival of Debate 2020. There are a big couple of announcements in this issue, but also stay tuned for the full programme of 70+ political events happening between 14 April and 30 May, which goes live in print and on festivalofdebate.com on 2 March.

SAM
sam@weareopus.org

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LOCALCHECK

Access All Areas

Over the past 20 years, thousands of people have come across Access Space.

It's a weird, low-key space opposite The Rutland Arms on Sidney Street. Standing awkwardly in the limelight of larger cousins, Access Space is an arts and technology educational charity, the UK's longest-running open access media lab and one of the world's first artist-run hackspaces.

Access Space has gone through several phases since its launch, adapting to survive today's low-finance reality. It was once known for hardware recycling (now handled very well by Aspire). Many Sheffielders had their first experiences with computers at Access Space, in the early days of the Internet, and it still encourages people to get creative with tools and bespoke support that build confidence and lead to personal empowerment.

Access offers things like 3D printing workshops and laser

Space, Red Haus and Foodhall. It's an experiment in education in independent radical spaces, beyond traditional academic or formal frameworks, forming learning and creative exchanges by mutual agreement.

This project was launched at a two-day event in January called Collective Economics, where high-profile activists spoke on community resilience at times of collapse. Alternative social structures are rising, ranging from gift economy projects like open kitchens and tool libraries to local currencies, activist campaigns and more. Pay-what-you-can entry means not engaging with capitalism, which is liberating, says Jake Harries of Access. It goes beyond consumerism and the cult of the individual, opening up a new reality where we have to work together to make things happen, usually on little or no budget.

Having served the city since 1999, Access Space is having a well-deserved celebration of its 20th anniversary in 2020, so

“There are strong socio-political themes to Access Space’s approach”

cutting creativity for people with autistic spectrum disorders. Monika Dutta, artist and creative facilitator, says Access Space is “not the most glamorous outfit on my CV but one that I feel ethically in line with in its commitment to providing people with means to a voice”.

The art side has always been cutting-edge and inclusive, giving a platform to emerging artists as well as chances for the general public to do art, use tools and make things. Visiting artists have opened up Sheffield to niche genres like butoh - modern Japanese dance theatre - and algoraves, where computer code playing the audio is typed by performers live, along with disco effects.

There are strong socio-political themes to Access Space's approach. Last year's autumn art exhibition was held with Extinction Rebellion Sheffield. This year, the British College of Mutual Aid has been set up, a collaboration between Access

the annual open art exhibition called 20x20 seems just right this year. It welcomes all contributions of images which must be 20 inches square (50x50cm). Anyone can enter and all pieces will be displayed - as long as they're family-friendly. Blank boards are available for £7 or you can make your own. The submission deadline is Wednesday 18 March at 6pm and the opening evening is on Friday 20 March, which will be a massive birthday party for Access.

Access is open to new possibilities and partnering with other grassroots organisations to explore sharing larger premises is one option. Watch this space.

Hosted by Alt-Sheff

access-space.org | aspire-sheffield.co.uk | alt-sheff.org

TRASH LAB!

Sat 22 Feb | Access Space, AVEC Building

As part of Access Space's 20th birthday celebrations they're helping people get creative with electronic technology waste and trashed consumer products. Join in the hacklab fun day or bring something broken and they'll help you fix it. access-space.org

SHEFFIELD'S LGBTQ + HISTORY: A TALK

Thu 20 Feb | 7-10pm | Carpenter Room, Central Library

Sandra Barker-Donnelly and Sheffield City Archives team offer a presentation on the fascinating story of Sheffield's LGBTQ+ community and its contributions to the fight for equality. Register your place free on Eventbrite.

Sheffield's city centre non-profit hub

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ASHIANA SHEFFIELD INVITES YOU TO ASHIANA IN CONVERSATION WITH: PRAGNA PATEL (Founder of Southall Black Sisters)

Join us in celebration of International Women's Day, to examine the intersection between gender, ethnicity and immigration status in the context of domestic abuse and gender-based violence. In partnership with SheFest 2020. To confirm your spot, please visit: www.shefest.org.uk/shefest-2020

**6-8PM, WEDNESDAY 11TH MARCH 2020
ADELPHI ROOM, CRUCIBLE THEATRE, 55 NORFOLK ST, SHEFFIELD, S1 1DA**

Help The Archer Project help the homeless help themselves

Sheffield Sleep Out!

Crystal Peaks Shopping Mall & Retail Park
Fri. 27th March (7pm—7am)

How Sleeping Out Helps.
We ask everyone taking part in the Sleep Out to aim to raise a minimum of £100.
The money you raise helps us support homeless adults in Sheffield, from sleeping bag through to employment.

Make a reservation online here — www.eventbrite.co.uk/e/archer-project-sleep-out-tickets-59735064995
Contact: yvonne@archerproject.org.uk or call on 0114 521 2337 for more info on how you can fundraise for us.

Please join us for a night under the stars to support our work helping homeless people in Sheffield to build their own nests.

13 years ago we had our first Sleep Out, at Crystal Peaks. To mark 30 years working for change we're returning to where it all began. Since then many people have chosen to join us spending the night roughing it on roof tops, in open spaces, on concrete pavements, and in car parks.

Every participant experiences something of what it is like to sleep on the streets for just one night, without the comforts we take for granted in our own homes.
"It's the best way to get a better understanding of what it's like to be homeless, cold, and tired, and the difficulties this creates."
Have you got what it takes?

Cathedral Archer Project
Helping homeless people to build their own nests.
Charity Reg No: 1064818 mtdr™

EMISSION IMPOSSIBLE

Facing up to the climate emergency in Sheffield

Last year all four South Yorkshire councils joined many others across the country in declaring a climate emergency. Central government has also committed to a national net zero emissions target of 2050. Does this mean our politicians are at last facing up to what needs to be done to protect our climate?

Sheffield City Council's climate action plan was promised by August 2019 and is yet to be seen. Its difficulties are explained to some extent by a significant step which has not so far received the attention it deserves. The Council requested a report from the well-respected Tyndall Centre on what carbon emissions targets it should set in Sheffield. These needed to align with the latest climate science and the wider international consensus of limiting the average global temperature rise to "well below" 2°C. The outcome was a recommendation to cut carbon emissions in Sheffield at a rate of 14% a year, starting now. That sounds like a tough call because it is. National targets can be met by annual reductions of 3-4%.

We hope that this will prompt our local politicians to ask

Rebellion wants an earlier date of 2025 for the whole country. If you support either of these targets, you won't be happy about the current situation. All we can say here is that to meet those targets, Sheffield would need to outperform even the Tyndall Centre's recommendation of a 14% annual reduction in emissions.

To top all this off, the newly-elected Boris Johnson is attempting to cement his support in the Midlands and the North by promising "colossal investment in infrastructure". His intention, to create jobs and allow industries to flourish again, is understandable and the plan would be great if there were no climate change.

Unfortunately, in its analysis of how the UK could reach net zero by 2050, the CCC assumed that the trend of a slowly-declining industrial sector, which includes infrastructure and building, would continue. It relied on that to make the figures add up. This sector, by its nature, involves high carbon emissions, even if investment is concentrated in infrastructure to enable production of low-carbon products and energy sources.

Many of us know, deep down, that this country's response to

"We could build a sustainable, if less materialistic, economy"

some searching questions about the contrast between the Tyndall Centre's findings and national targets. The national ones, up until 2032, were set some time ago at a level recommended by the Government's independent advisors, the Committee on Climate Change (CCC). The CCC was obliged to consider economic impacts and UK competitiveness, with the rather inevitable result that its targets ended up as a shabby compromise between conventional economic considerations and the tight limits that were needed to tackle climate change.

Since these national targets were set, the world has moved on and so, unfortunately, have global temperatures. In December last year, the Government finally set a net zero target for 2050, but it stopped short of tightening those intermediate targets to 2032, presumably because it was already struggling to meet them.

So in contrast to the climate emergencies being declared by numerous councils, national targets are still no more ambitious until after 2032. This is well beyond the five-year term of the current government and implies delaying action beyond the window of opportunity to maintain some kind of control over escalating extreme weather impacts.

You may be aware that Sheffield City Council has separately committed to a zero carbon date of 2030 for the city. Extinction

climate change is inadequate. We now have clear evidence, from Tyndall Centre and others, to back that up. Please join campaign groups and the very strong Extinction Rebellion movement in Sheffield in demanding more action. There are solutions. With a Green New Deal, we could build a sustainable, if less materialistic, economy. There would be no lack of decent jobs or public services. The solutions are out there - but we need a sea change in our thinking and our actions to make them work.

Chris Broome, campaigner from Sheffield Climate Alliance



WHAT COULD YOU DO IN 2020

The Children's Hospital Charity

Registered Charity No. 505002

January

Plan your year for Sheffield Children's Hospital.



February

Become a regular giver
Become a regular giver this February. £5 a month makes a huge difference.

Bake to the future!
Whisk up your own show stopper for Sheffield Children's Hospital. You can do this any time of the year!



March

Be a Good Egg

Download our Easter Egg poster and encourage your workplace, friends or family to make donations this Easter.

Sheffield Half Marathon 29th March

Let's make this year our biggest Sheffield Half team yet! Get in touch for charity places.



April

Egg Run 12th April

Join the cavalcade of motorcyclists, help us collect or just grab a flag and help us wave in the amazing motorbike riders.

Team Theo's Skydive 18th April

Take your support for #TeamTheo to new heights and jump out of a plane for us at our charity skydive day.



May

Theo's Walk & Picnic

Get your school, nursery, friends or family involved and help your little ones organise their own sponsored walk for our hospital.

Tour De Yorkshire Sportive 3rd May

This is a wheelie good one! Slip into your lycra and follow in the tyre tracks of the greats.



June

Chatsworth Walk 20th June

Back for its second year, bring your family and friends for a walk around the beautiful grounds of the Chatsworth Estate.

Awards 2020 12th June

Will you be nominated for an award at our charity awards event this year? A night to celebrate your achievements.

Great North Swim 5th June-7th June

Grab your goggles for this one mile swim in Lake Windermere!



July

Theo's Cup 5th July

Get a team together for Theo's 5-a-side football tournament.

Bears of Sheffield on the streets!

There's a new animal in town! Visit the bears around Sheffield and take photos of your favourite design. Take part in our virtual challenge!



August

Tough Mudder Yorkshire 1st & 2nd August

Are you tough enough to take on the Tough Mudder for Team Theo?

Sickleholme Golf Tournament 7th August

This will be the 26th year of this annual golf day! Get your friends and colleagues together for a team at the Peak District's only 18 hole golf course.



September

Great North Run 13th September

Take your support for Team Theo all the way to Newcastle for this iconic half marathon.

Inca Trail September 18th-27th September
Explore Machu Picchu – one of the New Seven Wonders of the World!

Sheffield 10k 27th September

Take to the Sheffield streets for Team Theo! Charity places available.

Skydive 12th September

Jump out of a plane for Sheffield Children's Hospital! Last chance for 2020!

October

Yorkshire Marathon & 10 Mile 18th October

With places selling out early for four successive years, get in quickly for Team Theo.

Bears of Sheffield
Your last chance to see the bears!



November

Remember a charity in your Will

Give the gift of life to a child by leaving a gift in your Will and help shape future paediatric care.

Snowflakes switch on 30th November
See your snowflakes light up the side of the hospital.



December

Percy Pud 6th December

We have charity places available for the Percy Pud. Get in touch to find out more!

Glow Run 15th December

Get your glow on for Theo's Glow Run 5K around Endcliffe Park.

National Elf Service 18th December
Unleash your inner elf for Sheffield Children's Hospital! Dress up as an elf or do some Christmas fundraising.

More information on all of these events can be found at www.tchc.org.uk



CHRIS PACKHAM

Activist & conservationist on a mission

Chris Packham is a man on a self-described mission to tackle what he views as shocking injustice against our climate.

Starting his career as a wildlife cameraman, Packham has since become one of the best-known natural history TV presenters in the UK on shows like Spring and Autumn Watch. In recent years Chris has also been one of the most outspoken and ferocious activists in the public eye. His willingness to publicly and candidly discuss his personal struggles, including with depression, suicidal thoughts as a teenager and his Asperger's diagnosis, is deeply moving and refreshing in an industry not known for its sincerity.

This frankness extends to his campaigning style; spiky,

voracious and seemingly unafraid to criticise anyone. This has led him to court controversy and at times, abuse, which, as he explains in this interview, only fuels his work further.

Here Chris discusses his upcoming talk at Festival of Debate in May, where his drive to campaign comes from and his own professional disappointments.

The talk you're giving at Festival of Debate is called 'Fear of Being Frightened is Costing Us the Earth'. Could you give us some more details?

We've seen in recent times that people are judiciously using fear to generate some tension, and that tension has worked in our favour because we've seen changes in the profile that the

climate environment emergency has. We've seen governments declaring emergencies, we've seen Extinction Rebellion and youth climate strikers stand up and take action.

Recently, NGOs that had lost their campaigning edge in the last 20 years have again begun to take strong stances, empowered by the actions people and groups are taking on this issue. One of the most conservative NGOs, The Wildlife Trust, just published a report on the impact of HS2 on the environment. It's been a long time since a wildlife NGO in the UK has taken such a prominent, forthright stance when it comes to opposing such developments.

This is part of a wider situation where, motivated by fear, everyone is beginning to understand that if we continue to harm our biodiversity, it will come back to bite us in the arse quite hard. We have to ensure we rapidly empower people to address the crisis, otherwise the fear just gives way to doom and gloom, and people will put their heads back in the sand.

Where does responsibility lie to tackle climate change? Is it unfair that individuals are told to take responsibility for such a global issue?

I think we've all got to take a personal assessment of what we do and clearly we all have to change. In the last year, after being forced to think about the impact I make, I've made significant changes to my lifestyle. Because of where I live and what I can afford to do, both economically and in terms of time, I now have a green energy supplier, have become vegan and have an electric car. I've made the decision not to take any more

busy. When people lose a partner or a loved one, they often throw themselves into work as a distraction from the pain. That happened to me when I was 14 [with the death of his kestrel, Tem] and I haven't stopped working since.

How do you deal with the abuse you experience for your outspoken stance on climate change and conservation?

The attacks I receive for speaking out about climate change act as fuel. It almost rivals the very highest beauty in the natural world in how much it inspires me to act. I don't block anyone on my social media - even recently, when I received some nasty abuse about one of my dogs who had died - because it just makes me want to try so much harder.

We have this sort of pervasive arrogance at the moment, where people think they can say anything and get away with it, but that won't last. At the moment they may be revelling in it, feeling untouchable, but Scott Morrison [Prime Minister of Australia, which is currently experiencing devastating bushfires] is probably not feeling so untouchable at the moment.

You have always been very clear and outspoken about your views. Is there a moral responsibility of people in the public eye to set an example?

One of the very few disappointments I've had in my professional life is that not enough people with louder and broader voices than mine are speaking up. In Extinction Rebellion's occupation of London in April 2019, I contacted around 50 different actors, musicians and athletes who were in and around London to ask them to come offer their support. None

“The attacks I receive for speaking out [...] act as fuel”

internal UK flights and have been carbon offsetting for the last couple of years.

But we also have to recognise that as individuals, not all of us have the capacity to make the same changes. Not everyone could afford an electric car, but many people could cut down on their meat consumption and actually save money. Of course, though we can do a lot, we can't, as individuals, do everything. The really big issues, like fossil fuels, agriculture, habitat loss and intensive farming, require us to lobby the government and get them to change their minds.

How do you find the drive to keep fighting to confront injustice?

I am amongst the upper echelon of the world's worst losers. I hate losing. I have a furious determination to win, to keep going and not give up. Part and parcel of the Asperger's condition which I have is that many of us carry traits that are violently opposed to injustice. We don't like people 'getting away with it'. I certainly recognise that trait in myself.

That ties in with the fact that when we know how we should behave and we're not doing it, I see that as an injustice. When scientific evidence comes up with a solution to a problem, but it's not implemented, I see that as an injustice.

I think I would be racked with eco anxiety if I didn't think we had the solutions, if I thought there was no hope. But I know we have the answers. It's been in my own life when there have been times where I didn't have the answers, that I have struggled, but we do have the answers when it comes to climate change.

I've realised that if I'm occupied I can't dwell on my personal issues, so as a consequence of that I try to be always

of them did. Similarly, my fellow environmental broadcasters don't come to my assistance.

I only reach a very narrow audience with my voice and certainly not the same audience of others in the public eye. We need a greater breadth of voices and people involved in this movement.

As a seasoned activist, what would be your key piece of advice for young people who want to be involved in climate activism or conservation today?

Buy an alarm clock. Get up and get on with it. If you're standing up when everybody else is lying down, you're making progress that they're not. The more time you can spend engaged with any campaign, the more likely you're going to make progress. You don't have to be on the streets. You can get on social media. It's just about being engaged and giving your time to a cause.

Retain the capacity to change your mind and always stand up and shout out loud when you're wrong and say I'm sorry. There's nothing more heartening than for us to hear, 'I'm sorry, I've got it wrong, I've changed my mind.' That's progress.

Georgina Collins

Chris Packham comes to Sheffield on Friday 8 May as part of Festival of Debate 2020. Tickets and more information available at festivalofdebate.com

WHAT'S LEFT?

If the game is fixed, change the rules

The results of the 2019 election are even worse than they appear.

Despite austerity, welfare reform, Brexit and climate change, we have again elected an extreme right-wing government that controls both mainstream and social media. Unless we do something radically different, we face another ten years of Tory rule.

Johnson and Cummings did what politicians and their advisors are supposed to do: understand the conditions for success and act accordingly. They built the biggest coalition of support they could by offering Brexiteers exactly what they wanted. The fact that Brexit will damage the economy is irrelevant. Austerity has already damaged the economy, yet the Conservatives pay no price for this. The public's frame of reference is the media, not reality.

The Left had comforted itself in the hope that media bias could be overcome by the creative use of social media. But it turns out that the Right can use money to lie and control social

representation and the right of Scotland, Wales and Northern Ireland to secede from the union. This would be a prize which most progressive parties would sacrifice a lot to achieve. Even if the offer was rejected it would position Labour as a party with vision beyond its own interests.

I would create a unity shadow government to organise collective resistance to the Johnson-Cummings government and to demonstrate that coalition government is feasible and attractive. Johnson's vanity means he will not want to face a united opposition, so it could have some political impact, especially on the issue of climate change.

I would establish constitutional conventions to develop a new constitution for the countries of the UK. These could meet over three years and create a new written constitution based on human rights, with no House of Lords, devolution and a fair economic settlement, and much greater citizen participation and control at every level. All of this could be introduced after the success of a new progressive alliance at the next general

“No single party is likely to defeat the Right in the next 20 years”

media with no negative consequences.

The biggest mistake that the Labour Party could make now is to carry on playing by the rules of a political system that is so fixed against it. We will be encouraged to believe that the political complexion of the party's next leader is the crucial issue, but again this is irrelevant. Labour will lose as many votes as it gains, whether to the Left or the Right.

This is not 1981; there will be no SDP. This is not 1997; there will be no new New Labour. The Liberal Democrats are not going to sweep into power. The Labour Party will once again struggle to gain over 40% of the vote. The Green Party will not replace Labour as the natural home of the Left. Nationalist parties will gain more support, but they cannot win a majority in Westminster. No single party is likely to defeat the Right in the next 20 years.

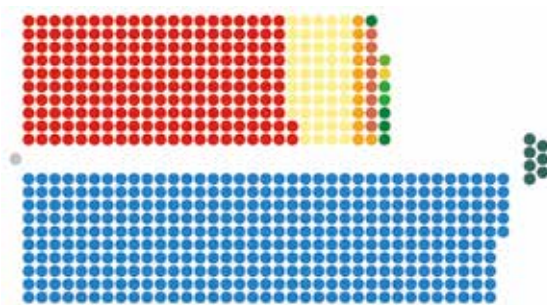
But the fact that each progressive party is potentially doomed to irrelevance should be a source of power for the Left. If progressive politicians start to be genuinely political and think about the possibilities created by this crisis then there are several strategies worth developing.

If I were Labour leader I'd start by offering other parties an electoral pact based on the introduction of proportional

election.

I am not the leader of the Labour Party, but as a citizen of Sheffield and Yorkshire I think there are lots of opportunities to create local change that shows what can be done. Anyone else up for creating a progressive alliance for Sheffield?

Simon Duffy is the Director of the Centre for Welfare Reform, a Sheffield-based think tank.



House of Commons seats after 2019 General Election.
Credit: Karamu-kun (Wikimedia Commons).

Festival of debate

14 April –
30 May



Friday 8 May, 7pm, Octagon Centre, £20

CHRIS PACKHAM

The Fear of Being Frightened is Costing Us The Earth

Thursday 14 May, 7pm, Octagon Centre, £10

GEORGE MONBIOT

System Change, Not Climate Change

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Countering the hostile environment

“With the bus pass [that ASSIST provides], you can stay on the bus all day. You can relax for a few hours on the bus and keep warm. This is important. The new buses with chargers are very good.”

The people ASSIST supports are destitute, without the right to work, housing or state welfare support. That means finding ways to survive, like spending all day on the bus. One of the ways ASSIST helps is by providing a safe place to sleep, including by organising hosting placements. Right now there are about 40 households across the city opening their doors and welcoming asylum seekers into their homes.

Steph and Jeremy are two such hosts. For them it was a simple choice: “We had the space. It was appealing because it felt like something very practical and hands-on. It’s easy to give £10 a month, but you kind of forget about it and don’t know where it goes. This felt like a contribution that you could make - a big contribution to one person.”

ASSIST volunteers host guests on weekends when our night

a client who was hosted for a couple of months by a family in Pitsmoor, said: “Alex and Jim* are like my family, like my family home. I was happy and comfortable there. Even though I am now living in an ASSIST house, I sometimes still miss them.”

Anthony, a guest who stayed with a couple in Walkley, said it was hard at first, but in comparison to the night shelter “there was so much more freedom”. A week in, Anthony and his hosts discovered they had another common language and this led to a much closer friendship. “We’d talk about my family. Only downside was, they didn’t have a TV. I follow football and every time I wanted to watch a match I had to go into town!”

I’ve had the pleasure of meeting a lot of ASSIST hosts. I’ve lost count of the number of people who tell me they volunteer as a direct response to the Home Office’s ‘hostile environment’ policy, which is designed to make life as hard as possible for those without leave to remain in the belief that this will make them leave the country voluntarily. Hosts want to show people a warm welcome, provide an environment of respect and hospi-

“Hosts want to show people a warm welcome”

shelter is closed or for a few months whilst clients are waiting for a space in an ASSIST house.

Hosting placements sometimes bring difficulties. They involve all the power imbalances of living in someone else’s house, with the added baggage of living with someone who lives securely in this country when you don’t, who may well have access to food, work and family life, without thinking, when you don’t. Perhaps you don’t speak the same language comfortably. Perhaps the host lives in a part of town you don’t know.

It can also be pretty hard for volunteers to see first-hand the impact of our government’s immigration system (although nowhere near as hard as for the people themselves, of course). As Steph says, “Not everyone gets granted leave to remain and that’s quite difficult to manage when you’ve become friends with somebody. That’s the reality of the system.”

Despite all of this, hosting can work really well. Even if guests and hosts don’t have much in common, providing a safe place to sleep is the most important thing. It gives people the security to be able to focus on planning their next steps, which often means making a fresh claim for asylum. Knowing they have somewhere comfortable to stay each night is one less thing to worry about.

And there are some amazing stories of friendship. Majdi*,

tality, and give them some dignity in the face of an inhumane immigration system.

Hannah Brock Womack

With thanks to Paulina Gonzalez Salas Duhne, who interviewed Steph and Jeremy.



ASSIST volunteer and client chatting in the Peace Gardens. Credit: Chelsea Pike

***Some names have been changed for this article.**

If you’re interested in getting involved in hosting for ASSIST, get in touch on Twitter @ASSISTSheffield or by email accommodate@assistsheffield.org.uk.

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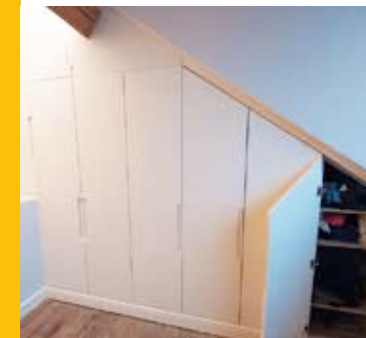
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Hannah and Sam – Walkley

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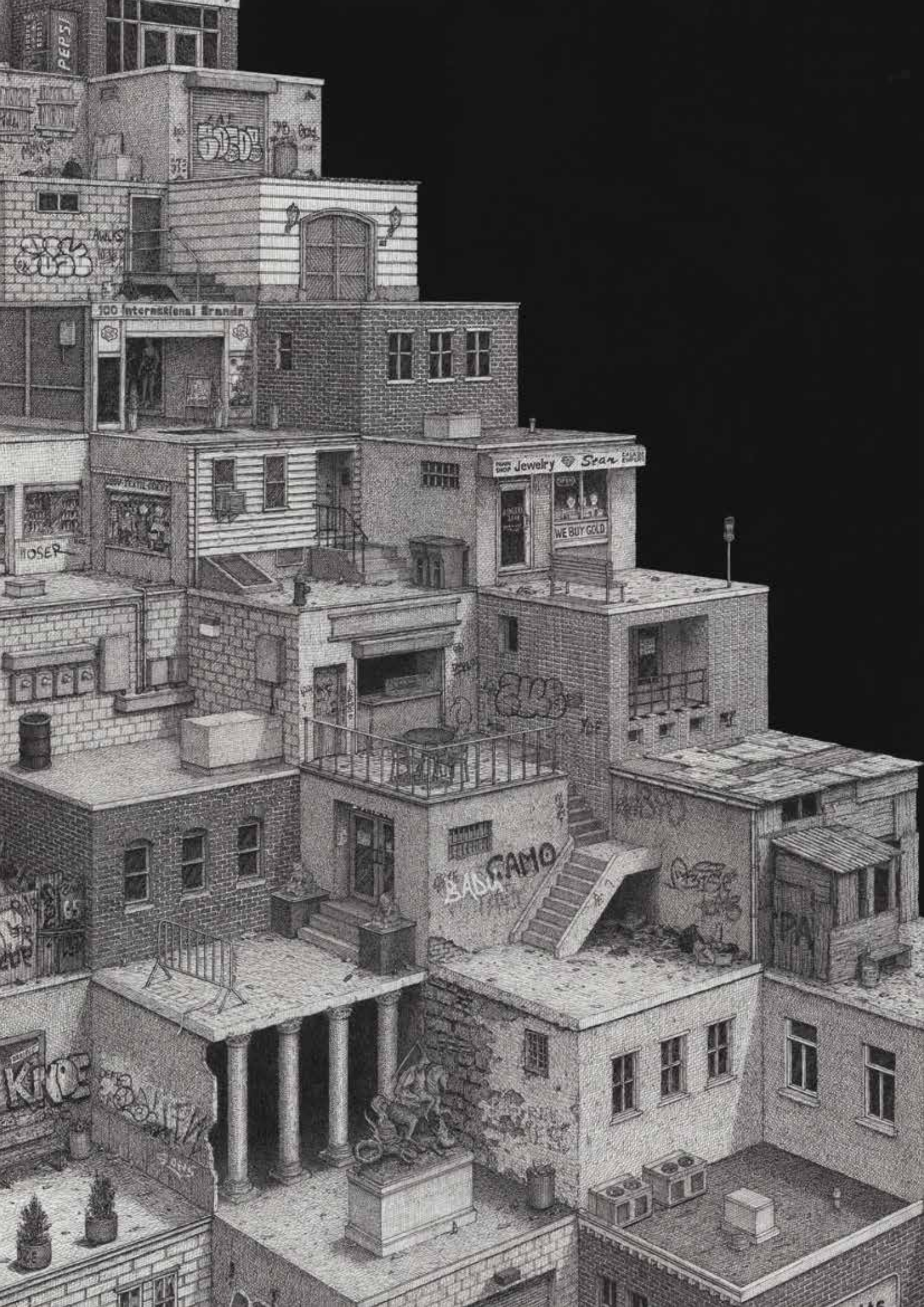


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FOOD

Dry February

Far beyond Dry January and Sober October, there's a growing trend for choosing non-alcoholic and low-ABV drinks.

There are many reasons why people are choosing moderation and low-alcohol alternatives, from aiming to be healthier and losing the hangovers to boosting energy levels, improving sleep and saving money.

The result is a far more interesting selection of non-alcoholic and low-ABV drinks. You can switch it up without feeling like you are missing out with something flavourful to suit your taste buds, including a wide range of spritzers, kombucha (probiotic fermented tea), posh cordials and ales. There are sophisticated soda waters, from elderberry and hibiscus to white peach and jasmine, great as a refreshing 'long' drink with ice, a slice of lemon and a sprig of your favourite herb.

If you're a gin fan, you'll like Seedlip's non-alcoholic botanical drinks, which are aimed at the gin drinker and come in three varieties: Garden 108, Spice 94 and Grove 42. Check out the delicious Seedlip-inspired mocktail recipes below from Trippets Lounge Bar.

Lyre's have launched a range of non-alcohol spirits which include rum, amaretto and coffee liqueur, and whisky. Pernod have added Celtic Soul, a non-alcoholic dark spirit, to their offering, described as having sweet vanilla, spice and oak cask wood flavours.

If you want something with a celebratory pop, we've been recommended Einsberg sparkling free blanc, available

from Mitchells at Meadowhead. Elm on Gibraltar Street suggest unfiltered Muller Thurgau grape juice.

With some excellent beers on the market it's hard to believe they are low or no alcohol. Big Drop Brewery came onto the scene in 2017 as the UK's first independent brewer focusing on low-ABV beer. Today their range includes a delicious rich stout, 0.5% with coffee and hints of sweet vanilla, and a refreshing dry-hopped pale ale, also at 0.5%.

Other beers to try include Lowlanders zingy yuzu and grapefruit ale (2.5%), perfect with a Friday night curry, and Weird Weather (0.3%) from Mikkeler, a New England-style IPA with citrus and pine notes. Acclaimed Manchester brewery Cloudwater have also recently launched a 0% soda range and flavours include a refreshing green tea and simcoe and a mango and citra sour.

In Sheffield, local breweries have added low-ABV (0.5%) beers to their range, such as Thornbridge's American-style pale ale, Zero Five, and their new milk stout, Little By Little.

If you want to find out what non-alcoholic choices are being offered at venues across the city, check out the Club Soda website. They list venues and the drinks available, as well as details of the best drinks on the market.

If you're looking to satisfy your thirst without the headache, opposite are some more tips from local traders to inspire you.

Ros Ayres
nibblypig.co.uk

TRIPPETS LOUNGE BAR

89 Trippet Lane
trippetsloungebar.co.uk

A SELECTION OF SEEDLIP MOCKTAILS



Seedlip Spice 94 / Fever Tree Indian tonic

Layer slices of fresh orange as you fill a tall glass with a generous amount of ice. Pour over 25ml of Spice 94, top with tonic or cloudy apple juice, and garnish with a cinnamon stick.



Seedlip Garden 108 / Franklin & Sons Sicilian lemon tonic

Layer slices of fresh lemon and 6-8 mint leaves as you fill a tall glass with a generous amount of ice. Pour over 25ml of Garden 108, top with lemon tonic and garnish with a sprig of mint.



Seedlip Grove 42 / Fentimans ginger ale

Layer slices of fresh ginger and dehydrated orange as you fill a tall glass with a generous amount of ice. Pour over 25ml of Grove 42, top with ginger ale or ginger beer, and garnish with fresh orange.



STARMORE BOSS

257 Sharrow Vale Road
starmoreboss.com

"Wetherby's Bax Botanics are great alcohol free 'spirits' without trying to be a gin alternative, made using a blend of botanicals and sustainable ingredients including sea buckthorn and verbena. MOMO Kombucha from London are superb, with antioxidant boosting turmeric, ginger and lemon, or refreshing elderflower. Belle and Co sparkling alcohol-free wine is made from fermented grape juice blended with green tea - perfect if you are looking for a celebratory drink choice."



TURNER'S BOTTLE SHOP

298 Abbeydale Road
@turnersbeer

"Big Drop Brewery do an excellent range of beer and their stout in particular is fabulous. We always have a regularly changing stock in our bottle shop and we're happy to help with recommendations. Recent deliveries have included Fyne Ales collaboration with Big Drop, called Raspberry Gose, and Scotland's Coast Beer Co's Hazy IPA (0%)."



BARRA ORGANICS

356 Sharrow Vale Road
barraorganics.co.uk

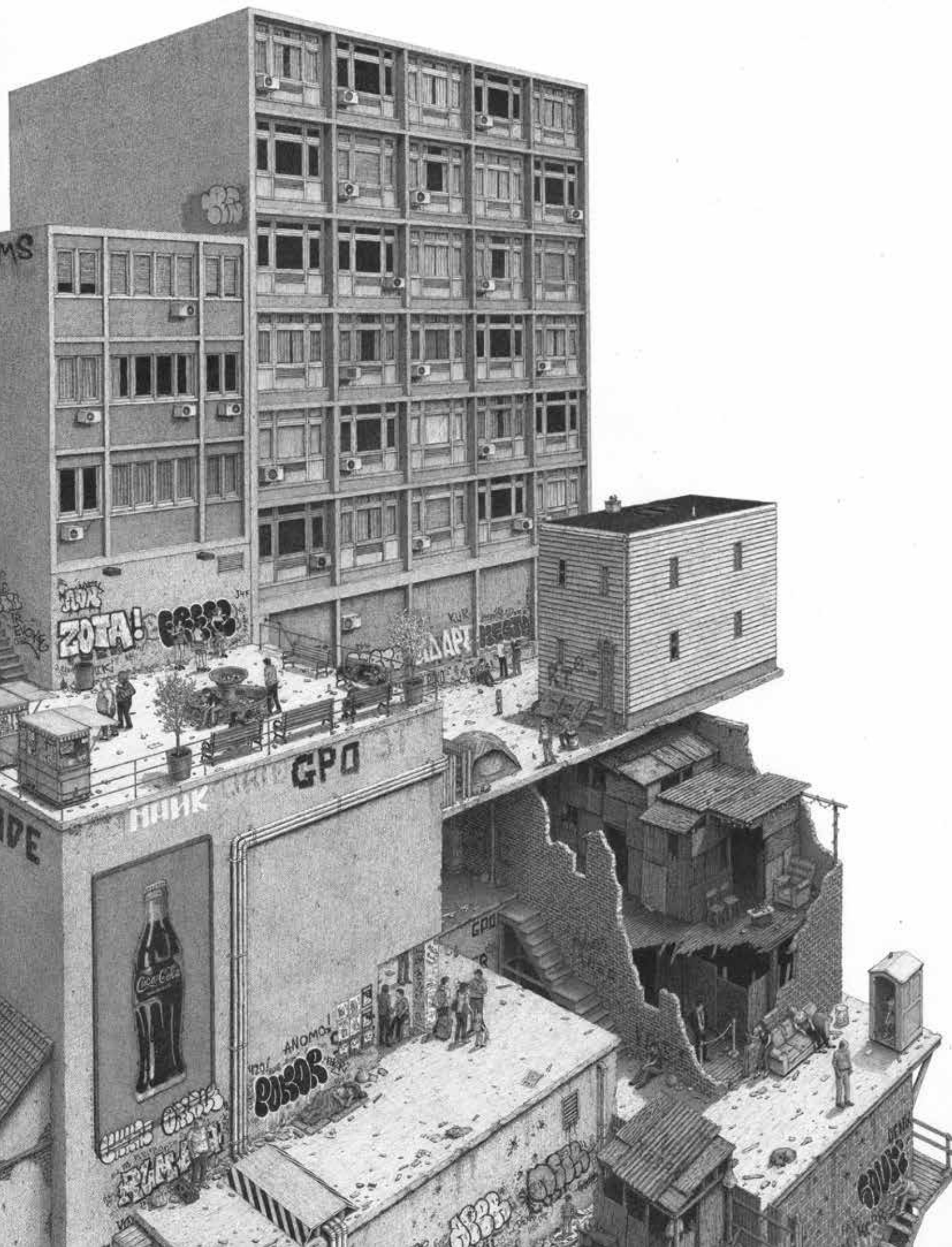
"Kombucha is a fermented drink made from sweetened tea and a culture called a scoby. We run fermented drinks kombucha and kefir courses, so keep a lookout for future dates. Water kefir and Kombucha make great adult-friendly alternatives to alcohol as fermentation evokes some of the flavour profiles of alcoholic beverages. Healthy bacteria in addition to yeast cultures make it a great substitute, but be sure to serve it chilled in a nice glass."



BOOZEHOUND

Cutlery Works, 73-101 Neepsend Lane
boozehound.com

"We're spoilt for choice at the moment as there's great innovation going on and loads of interest in low-ABV beers. Zero Five from Thornbridge, Big Drop's lager and stout, and Punk AF from Brewdog are hugely popular at our place. We recently held a tasting event dedicated to low-ABV beers and it was a sell-out. We have products coming in from Cloudwater and Hambleton and specials from Big Drop and Thornbridge. There's never been a better time to be a designated driver!"



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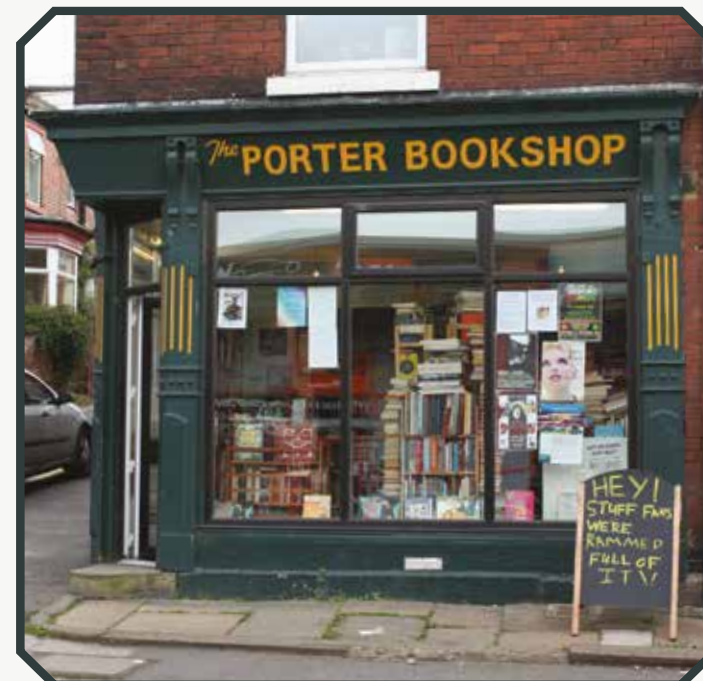
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It's great to be back in print in 2020. It feels like a lot has happened since our December issue.

Writing and the arts has always thrived in times of turbulence, so we must be set for a bumper year. Writing is not just a spectator sport. If you want to submit pieces of writing send them to joe@weareopus.org.

Joe
@WordlifeUK

VERSE MATTERS FEAT. SHE GRRROWLS

Thu 6 Feb | Sidney & Matilda | Pay As You Feel

Verse Matters returns with a new venue and a collaboration with feminist spoken word organisation She Grrrowls. Headline slots from Rebecca Tamas and Sophie Shepherd.

A BEAUTIFUL WAY TO BE CRAZY

Fri 13 Mar | Kommune | £8/£5

Genevieve Carver's new spoken word and music show is based on women's experience of working in the music industry, weaving together spoken word, live music and verbatim audio clips to tell a tale of growing up and finding a voice.

DIGESTING HISTORY

25-26 Mar | Sheffield Central Library | £10

Inspired by the British Library's sold-out exhibition, Anglo-Saxon Kingdoms: Art, Word, War, **Digesting History** will reimagine the Anglo-Saxon tradition of feasting and storytelling, bringing to the life the worlds of poetry created and performed by Rachel Bower, Kayo Chingonyi and Joe Kriss.



Gevi Carver: A Beautiful Way to Be Crazy

The Incomplete Guide to Decision Making

The first thing you have to remember is that you can always say NO. But of course, people do sometimes say YES because they are in need of excitement, adventure, love and understanding. Some say YES because they are greedy or seeking compliments, reassurance and are also scared what will happen if they say NO. Some people say NO because they know what they want and they know that whatever is being offered is probably shit or of little use to them. Of course some people say NO because they don't want excitement or adventure or love and understanding or maybe they are scared of what will happen if they say YES and quite possibly don't want to spend any money which they believe is being careful but really it's the same as being greedy without being obvious. They are not looking for compliments although sometimes a compliment can make them say YES. The ones who say MAYBE are the worst ones. The ones who say YES tend to like the ones who say MAYBE as they know from experience this person is malleable and is easy to convince, persuade, cajole and can usually be taken for a long ride around the houses whilst being simultaneously relieved of cash, secrets, underwear etc. The ones who say NO tend to like the people who say I DON'T KNOW as this makes them appear strong and have firm decision making skills although the ones who say I DON'T KNOW usually benefit from watching others make mistakes and thus learn an important lesson about life and that is that no one really knows what they are doing or why, at least sometimes, probably... I DON'T KNOW.

Steve Scott

SPOTLIGHTS



LAUNCHING SHEFFIELD'S YEAR OF READING

Sheffield's Year of Reading launches across the city on 15 January 2020, a citywide celebration of creativity and the written word.

Reading is the key that unlocks the door. It helps us feel better, discover more and unleashes our individual creativity.

The Year of Reading will engage us in what reading can do for every one of us and the huge benefits that it brings to our everyday lives; how a story can take you to a faraway place in your head, how reading an autobiography can inspire you to change your plans or fill you with admiration, or how a sci-fi can help you escape to mysterious and fantastic worlds.

Based on four themes - Only Human, Rebellion, Exploration and Creation - the Year of Reading will involve anyone who wants

“Reading is the key that unlocks the door”

to be a part of it across the city. Everyone's invited and everyone's welcome.

Also launching will be Sheffield's Favourite Reads, a conversation about the books everyone loves, with an exhibition at the Central Library which will include the personal recommendations of numerous Sheffielders, including some well-known faces.

There is the opportunity for all individuals from across the city to share what their favourite read is. It doesn't matter what kind of book it is, as long as it's someone's favourite. Just fill in a Year of Reading postcard in your nearest library or tell us online before 31 March.

People from all over the city will be invited to come together in libraries, pubs, schools, living rooms, museums, parks and many other venues to share the simple joy of words.

It will be literary and silly. It will be big and small. It will be on the page and in the streets.

Helen Fidler
sheffield.gov.uk/yearofreading

ON FIRE

by Naomi Klein

The award-winning journalist, author and political commentator's new book puts forward the case for the Green New Deal through a collection of essays and speeches she has made on the climate over a number of years.

As you would expect it's well researched, articulate and persuasive. The environmental case is overwhelming, but the transformative potential for the Green New Deal to help achieve social justice is also clear. The most surprising ingredient here is hope. This book is as much about the potential world we can build as it is about the world we will lose if we don't act.

On Fire places this moment in history. There is huge potential here, but Klein concedes that it's hard to see how we will get there. The Green New Deal requires a complete system change that any conservative or even centre-led government would be fundamentally, ideologically opposed to.

This book offers hope, but feels like it is addressed to a sympathetic ear that already understands the need. The world is on fire - but we are still alarmingly far away from winning the argument.



Joe Kriss

WE ARE MADE OF DIAMOND STUFF

by Isabel Waidner

“I look like Eleven from **Stranger Things**,” says the narrator at the beginning of Isabel Waidner's second novel.

Set in a run-down hotel on the Isle of Wight, this daring and experimental book tackles queer identity, immigration, class and nationalism in modern Britain against the ever-present backdrop of Brexit.

Our narrator makes a new friend, Shae, who, like the author, uses they/them pronouns, and together they take on the forces of oppression around them in a series of bizarre adventures, ranging from capitalist brand logos made flesh to the sinister hotel manager House Mother Normal, named after the novel by the avant-garde British writer B. S. Johnson.

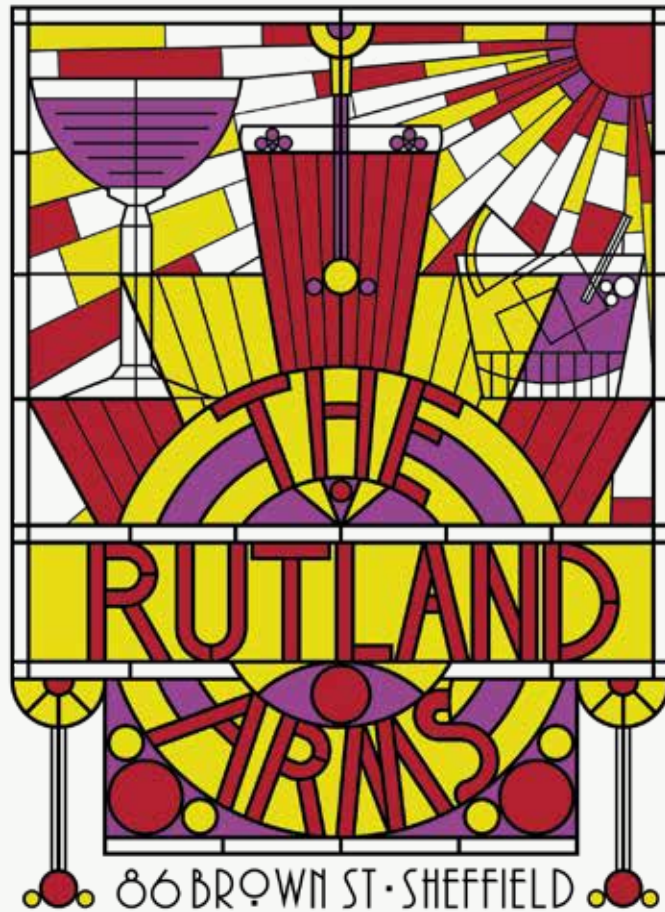
While the narrator wrestles with the bureaucracy of trying to gain British citizenship, the pair attempt to make a Pride float and launch their own line of anti-patriarchal t-shirts. Meanwhile, animals roam the beaches and emerge from the sea, storming the hotel.

In this radical and innovative novel Waidner's sentences jostle for position on the page and even though it's a short work, their unique vision will stay with you long after you turn the final page.



Alan McIntyre

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Charlotte, Happy Patient, 2019



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MORLEY'S FUN PAGE

It's Fun To Partition Your Brain Into An Unknowable Other



Even ordinary identities can become their own distorted cultures thanks to Tim Berners Lee's Interconnected Pipe Network, or 'internet'.

Mumsnet, once merely a forum for mums, has now coagulated a culture distinct from mere motherhood, since not all mums are wine 'o' clock transphobes. There's no obvious relationship between liking My Little Pony and being a neo nazi, yet those pipes have this incredible distorting effect.

Some cultures would not have been possible without the internet. Offline, a 30-year-old virgin or a guy who likes to dress as a lion would be just that. Online, they're incels and furies. They are cultures and communities.

Today, I introduce my favourite community and with it the

capable of surprising me or disagreeing with me if I didn't want them to. You could have a meaningful conversation with a tulpa because you don't know what they're going to say. They're not you. It's as though you've partitioned part of your brain to run a sub-routine and then locked yourself out of it.

Overwhelmingly tulpamancers are, or were, young people and they use tulpamancy to bring to life fictional characters, fantasy creatures or customised girlfriends. Going off the community literature, tulpamancers can continue the process of forcing and project their tulpas onto the real world, so that they can see their creation as another object in the room. More difficult still, disputed even, is being able to touch your tulpas, which I am certain is not used predominantly for having sex with them. Perish the thought.

"Tulpas can be difficult or even impossible to remove"

strangest lifestyle choice I've ever come across: tulpamancy.

The word 'tulpa' comes from a Tibetan term referring to a body created by the mind, though its usage amongst tulpamancers exclusively refers to creating people - minds and bodies - inside your own mind.

What separates a tulpa from an imaginary friend is that, once fully formed after months of a process called 'forcing', a tulpa will act autonomously. Its behaviour can neither be predicted nor controlled by you.

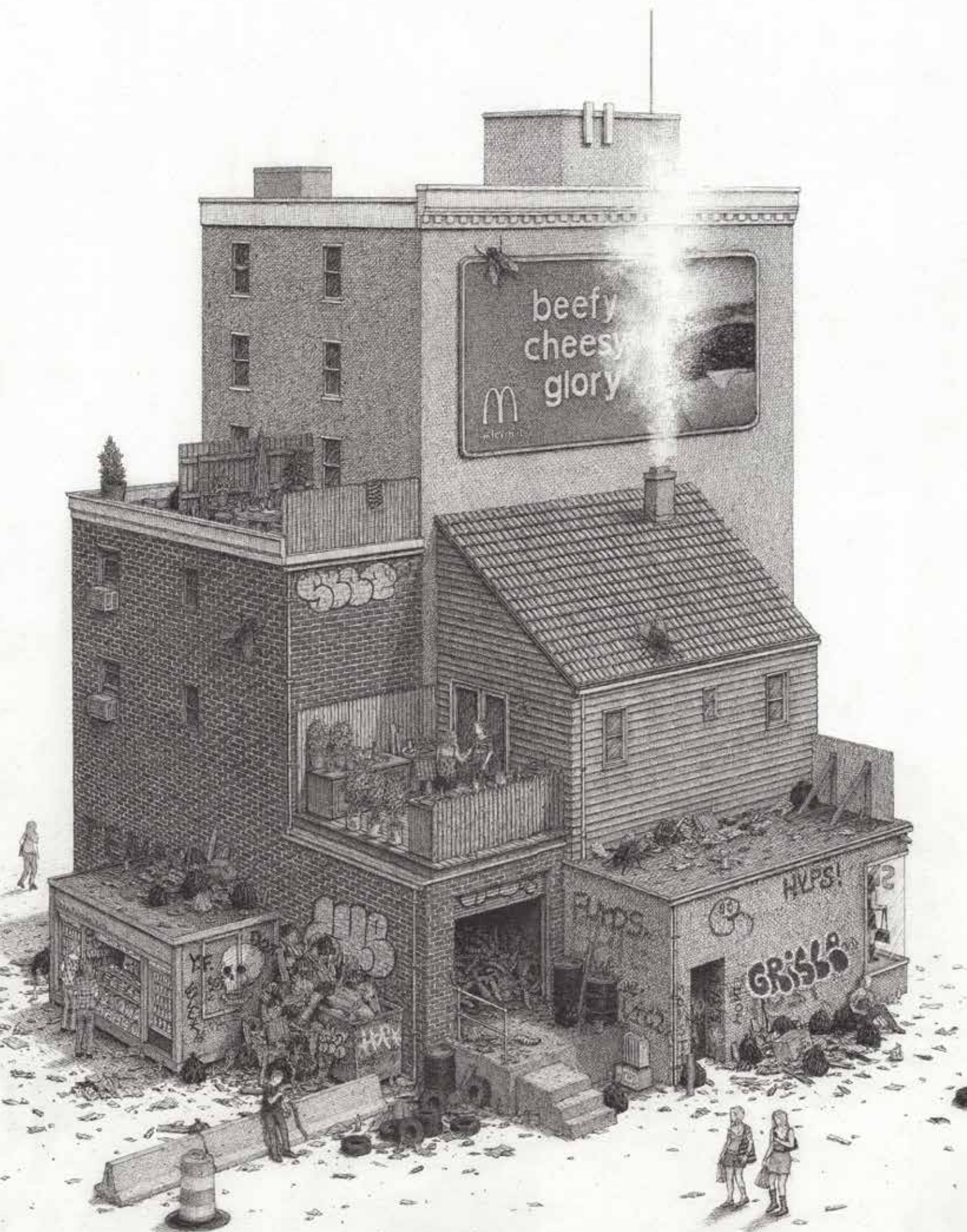
That, to me, seems significant. When I was young I had imaginary friends, two generic other children I conjured up for company, until I acquired flesh pals and sadly explained to my mother that they had died in a fire. But I was just imagining things for fun. I decided what their behaviour would be. They weren't

But it doesn't end there. Advanced tulpamancers can relinquish control of their body to their creations, allowing them to ride around in your skeleton for a while, touch some surfaces and then afterwards (hopefully) allow you to resume control. If Tyler Durden from **Fight Club** was a verb then that's what these people are doing to themselves.

If it sounds a bit bleak that some teens have brain-magicked up anime girls in their head to sleep with, then try this on for size: in some cases tulpas can be difficult or even impossible to remove. If you try to 'dissipate' your unwanted tulpa and fail, they may well discover that you want to kill them while you're both still trapped in the same brain and you will be effectively locked inside your skull with an enemy.

Sweet dreams.

SEAN MORLEY IS A COMEDIAN AND CO-HOST OF THE MANDATORY REDISTRIBUTION PARTY PODCAST. CHECK OUT EPISODE 31 FOR MORE INFORMATION ON TULPAMANCY.



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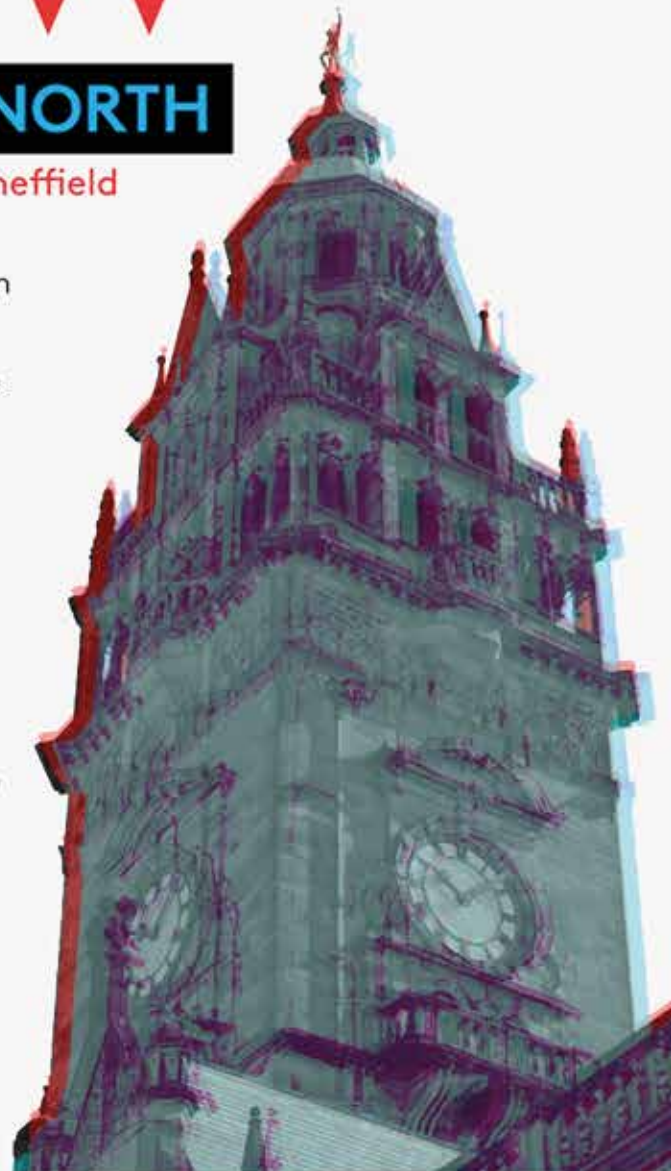
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JAPAN NOW NORTH is a week of activities celebrating the art, culture, literature and film of Japan. Now in our third year, we are holding events across Sheffield, home of one of Europe's leading academic centres on Japan. Highlights this year include appearances by photography and performance artist [Tomoko Sawada](#), the much-adapted author [Tomihiko Morimi](#), award-winning novelist [Hiroko Oyamada](#), and poet and novelist [Hirami Itō](#), in conversation with poet and translator [Jeffrey Angles](#). The programme also features film screenings and Q&A with filmmakers [Chie Hayakawa](#) (Ten Years Japan) and [Naoko Nobutomo](#) (I Go Gaga My Dear).

Contact JapanNowNorth@sheffield.ac.uk for more information

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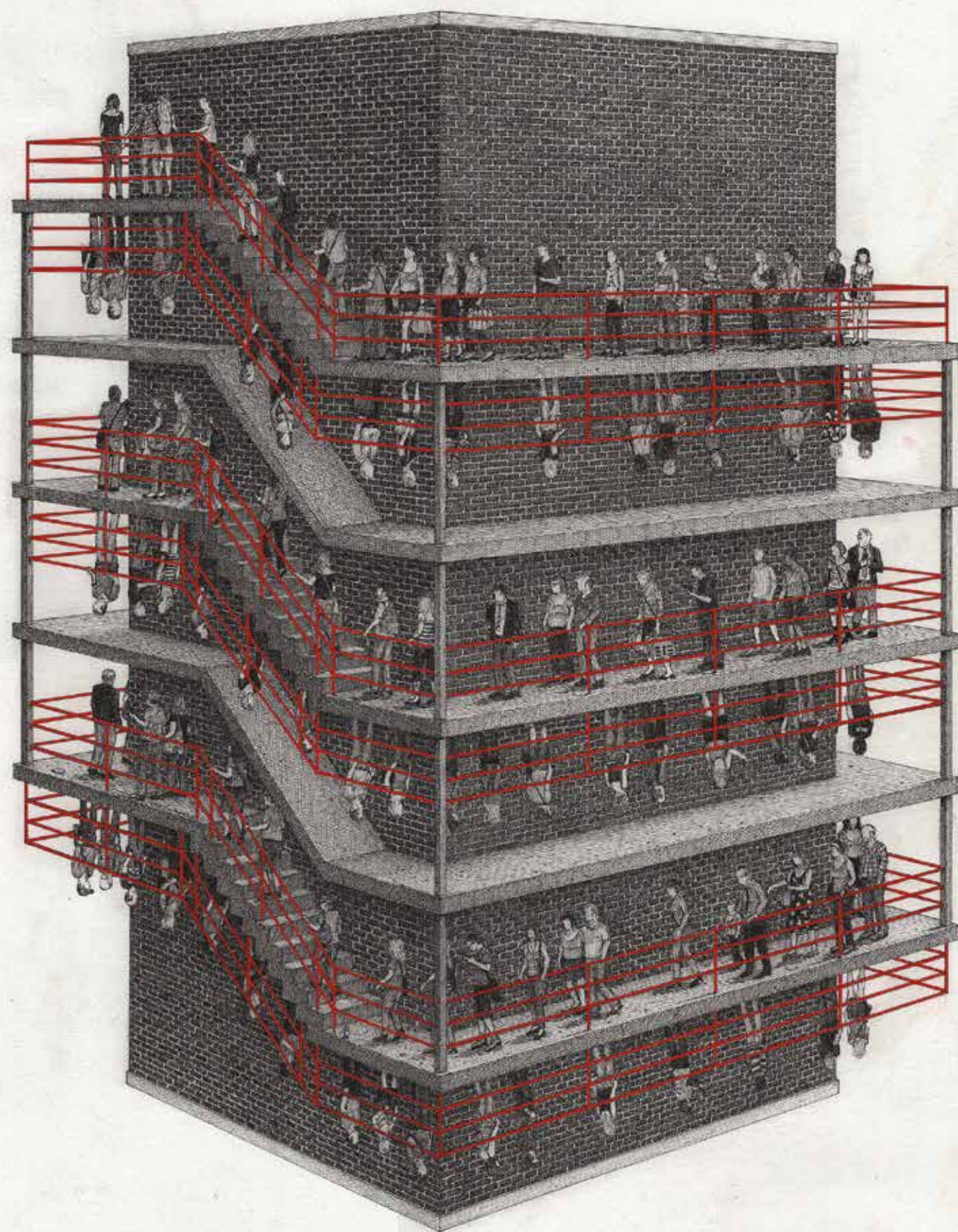
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BEN TOLMAN

The Underbelly of Modernity

Like Bruegel in the 16th century, the longer you look at Ben Tolman's art the more you start to see. Characters appear like stars in the night sky and every one of them looks like they have their own story to tell. Take your time as you peruse these peopled labyrinths – and try not to get lost as you do.

Your work is meticulous, with more scenes and characters revealing themselves the longer you look. Do you plan the pieces out beforehand or improvise as you go along?

Sometimes I will have a general theme or composition in mind, but usually the majority of the drawing is made up as I go. I never sketch the whole drawing out first.

I think about creativity often and how it works. For me the best ideas come as a result of creative problem solving while working. Every day when I come to the studio I have to solve a puzzle relating to building off of whatever I did the previous day. If I had planned it out first, every day would just be filling

control over, especially if you don't have economic resources, and you have to find some way to navigate it.

Who or what influences you and your work?

The biggest influence is just real life. I love art and spend a lot of time looking at art, but I can't really point to specific art that influences what I do.

When I was younger other artists, especially ones more on the outside of the art world with socially engaged work, did have a big effect on me, like Irving Norman. Now I'm more influenced by things outside of art. Literature is one example. I mentioned Kafka earlier. I love Haruki Murakami's books. I love the way his books will be firmly based in reality but then have some bizarre surreal element. It's not enough to just point out social problems. It needs to be wrapped in a kind of poetry.

What's next for you? Anything in the near future we should look out for?

Right now I'm working on my next solo show, which will be in Paris at Galerie LJ opening 25 April. Last year I moved to

"The best ideas come as a result of creative problem solving"

in a sketch and I would get bored really fast.

To me your art is Kafkaesque. Do you intend your work to be considered as socially or politically engaged or is it more of a personal expression?

I love Kafka, especially **The Trial** and **The Castle**. The insane maze of bureaucracy, rules that have no function – that really interests me. The environments in my drawings usually trap or restrict the inhabitants. It is usually a social critique in some way, not offering any kind of solution, just kind of pointing at things that seem off to me.

What draws you towards the urban landscape as a recurring theme?

The drawings usually come from my own personal experience and the urban landscape is my environment. The buildings will look American when I am home and I will use the local buildings if I'm drawing when I am travelling. If I put graffiti on the buildings in the drawing it will come directly from the walls wherever I happen to be.

I also just find cities and the way they function (or don't) really fascinating. It's so complex. All extremes exist together and it never stops. It's always slowly transforming itself. As a person you're just kind of stuck in this place you have no

Pittsburgh, PA and acquired an old Catholic school and rectory. My big project for the future is turning the school into an art centre. I named it Fiasco.

My art has been pretty bleak for awhile, pointing out things in the world that seem off to me. But pointing out problems is easy; helping make something better is hard.

What I want to do now is build the world I want to live in, in this small space I control, and use it to help where I can.

Liam Casey

bentolman.com

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Anton & Erin

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11 FEB- MEZE MIX- SCRATCH NIGHT
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13 - 14 FEB- GUY
Queer as Folk meets Bridget Jones with a cat-fishing musical twist. A heartfelt story about modern dating through a diverse cross-section of gay men. *Theatre.*

19 FEB- WHAT HAPPENED TO AGNES
Set against the vibrant backdrop of Luca Shaw's hand-painted projections and an unforgettable piano score. Nishla's haunting songs bewitch and enchant, drawing the listeners in to a dark world of memories. *Theatre.*

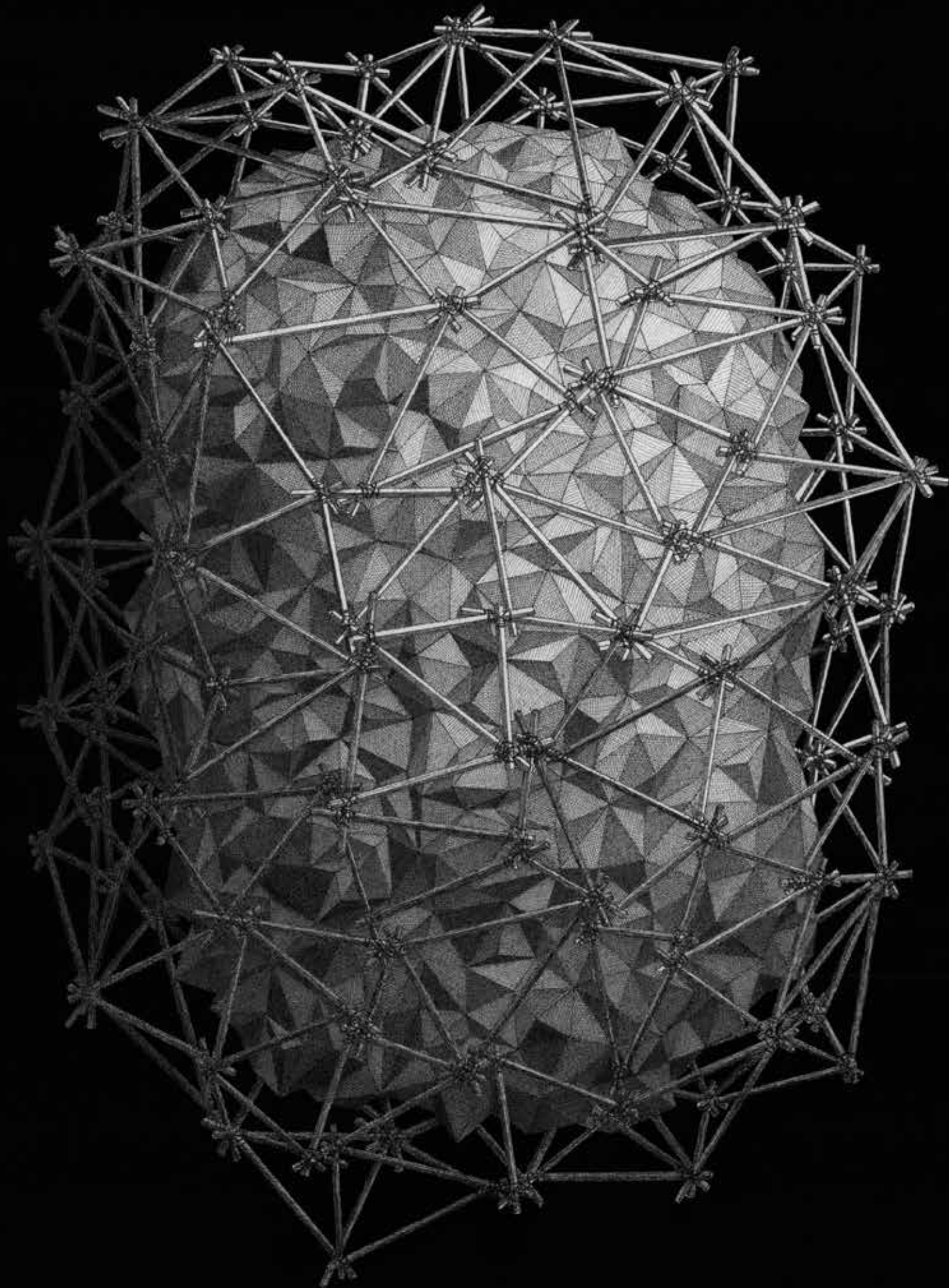
26 FEB- DRIP DRIP DRIP
Encountered on a ward round: Daniel, a refugee from Eritrea, now a trainee nurse; Rahmiya, a Muslim doctor; and David, elderly white cancer patient. Just another dysfunctional NHS 'family'. But drip by drip David's far-right ideology seeps out, poisoning Daniel and Rahmiya's sense of belonging. *Theatre.*

29 FEB- THE FOUR HORSEMEN
The Life of Brian meets The Young Ones in a new apocalyptic satire. Can Death and War salvage their friendship or will upcoming Horsewoman hopeful Addiction tear them apart? *Theatre.*

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MUSIC

Paris is Lurking: The Gay Gothic of the 2010s

In the 1990 documentary **Paris Is Burning**, black trans woman and drag performer Dorian Corey summarises her own marginality: “Black people have a hard time getting anywhere. And those that do are usually straight.”

On Corey’s death in 1993, the preserved body of Bobby Worley, who’d been shot in the head, was discovered in her bedroom closet. Police estimates placed at least 15 years between his death and the body’s discovery.

Mystery shrouds the circumstances of Worley’s death, but for those understanding the particular vulnerability of black trans women to violence, and in light of Worley’s prior convictions for rape and assault, it seems unlikely to have been a straightforward murder. American trans people themselves face a murder epidemic: 25 unlawful killings of trans people were counted in 2019, primarily black women. In this context, the mummified corpse of Bobby Worley embodies a deep-seated societal terror of marginalised communities fighting back.

2014’s **The Plague**, the track ‘Sodomy’ bluntly describes sexual abuse suffered by the rapper as a child. No element of the supernatural is needed to elicit chills; merely recounting the violence gender nonconforming children disproportionately suffer is horrifying enough.

Experimental electronic producers have also embraced gay gothic aesthetics. On the title track of Lotic’s **Heterocet-era** (2015), Penderecki-like spirals of strings are constructed from samples of ‘The Ha Dance’, marrying modernist musical and cinematic horror with echoes of **Paris Is Burning**’s ballroom scene. On Angel-Ho’s **Ascension** (2015), the beats sit somewhere between ballroom and ominous, booming industrial, with vocal samples chopped up and reconstituted as demonic glossolalia.

The aesthetic is so potent as to have crossed into horror film itself. Gaspar Noé’s **Climax** (2018) centres around a nineties French dance troupe largely populated by LGBT people of colour. The influence of the ballroom scene on their moves is

“To horrify is to force engagement”

An awareness of this terror perhaps fuels the recent obsession among LGBT artists with gothic aesthetics. A concept central to the gothic horror genre is the “return of the repressed”: unutterable social issues, or marginalised and voiceless groups, rise to the fore in sudden, violent rupture. From the light body horror of Azealia Banks’ ‘Yung Rapunxel’ to Arca’s evocations of torture and bondage, to horrify is to force engagement.

Hip-hop, itself fundamentally concerned with giving voice to the oppressed, has long shown an affinity for horror aesthetics. Horrorcore, a prominent strain of nineties gangsta rap, produced such legendary collectives as Three 6 Mafia and Gravediggaz. The modern torchbearers of horrorcore, however, are found in the distinctly less macho LGBT underground.

In the cover art for her 2019 record **Milf**, drag performer and rapper Big Momma eschews the gore and guts of traditional horror rap in favour of a vampiric giallo glamour. Swathed in technicolour red and blue, eye makeup meticulously applied, she clasps a symbolic apple in a gloved hand. Big Momma’s chosen bogeymen are not ghosts and ghouls, but embodiments of racist male violence. On ‘Jeffrey Dahmer’, she invokes the serial rapist and murderer who targeted black gay men. On

heavy: they duck walk, dip, death drop and dance vogue, the style developed from mimicking the poses of fashion models. In the film’s opening dance sequence, the angular shapes of vogue become something more monstrous: the limbs of spiders or the contortions of the demonically possessed. The movements are violent, sexual and unified. As a sequined French flag hangs in the background, they threaten the resurfacing of forces divided and marginalised by French colonialism, patriarchy and capitalism. The glittering hi-NRG soundtrack, Cerrone’s ‘Supernature’, winks at the presence of a gothic supernatural.

There’s a kind of catharsis in embodying the monster one is portrayed as. For women like Dorian Corey, a small degree of monstrosity might be necessary: those vulnerable to violence must be prepared to defend themselves. But as broader society continues to fail LGBT people of colour, so the gay gothic continues to threaten rupture.

Andrew Trayford

LIVE REVIEWS



BLACK COUNTRY, NEW ROAD

Picture House Social
18 January

Selling out a venue like Picture House Social is an achievement for any up-and-coming band. When you consider Black Country, New Road's minimal media presence, with only two recordings available on streaming services, it makes the feat even more impressive.

Taking the stage to Arcade Fire's 'Wake Up', the seven-piece London band arrive with a sense of the unknown. Playing their first single, 'Athen's, France', is as good an introduction as any to this genre-defying group. Simple guitar riffs and gradual beats are overseen by the kind of saxophone solo that features heavily in their songs. The vocals of singer Isaac Wood have a certain Ian Curtis or Mark E Smith feel, as the intensity and pace of the song increases.

Their other single, 'Sunglasses', is a rollercoaster from start to finish. Suspense builds second by second as Wood recites the spoken word lyrics, leaving the audience in awe.

The rest of the setlist is hard to decipher, with musical signatures that are constantly twisting and turning, making it difficult to understand where one song finishes and another begins. The final track, 'Wet Sheets', is a sexual fantasy which embodies the creativity of Black Country, New Road perfectly. Beginning with a steady violin and guitar combination, the song's complexity progressively increases, developing into an eerie and impassioned 15-minute piece which provides an ideal end to the evening.

Black Country, New Road conduct themselves in a very unassuming manner, but I'm sure they're aware that something exceptional is happening within their multi-talented band. Their experimental nature gives them the edge over other post-punk bands and their next release could place them in a class above the rest.

Daniel Atherton



JUST JOANS

Shakespeares
17 January

On a cold, wintry Friday night there's nowhere better to be than in the upstairs room at a sold-out Shakespeares gig.

And what a delight it is for the evening to kick off with The Sweet Nothings. I thought they were in the 'local much-missed box', along with Navvy and Nixon, but they were just on a four-and-a-half-year hiatus. Starting with 'If You Ever Need A Shoulder', they remind you how good they are at writing and performing simple pop songs (with a liberal sprinkling of sparkles and socialism).

All Girls Arson Club were the best Sheffield band of 2019, but tonight they admit that they're a bit rusty, and their occasional false starts and missed beats only add to their general insouciance and 'fuck you' attitude. They're obviously having fun together on stage revelling in their wilful contrariness. As usual, 'Curry Club' finishes things off with some incisive lyrics and a swagger.

Glasgow's favourite sardonic pop combo pay a rare visit south to promote their new album, **The Private Memoirs and Confessions of The Just Joans**. Having formed as a duo, they are now a six-piece including a manic keyboard player and an incontinent drummer.

Song titles like 'You Make Me Physically Sick' and 'The One I Loathe The Least' give a good idea of the sentiments being expressed here, but the vocal interplay between David Pope and his sister Katie is so warm and erudite that you can't help but smile at the lyrical wit and dexterity.

The atmosphere among the crowd is joyful and celebratory, enhanced by a fair gathering from Scotland who lead the singalong to the twice-played 6Music favourite, 'Biblically Speaking.'

A totally impromptu encore of 'What Do We Do Now?' tells a wistful tale of youth that we can all relate to: "...We reminisce 'bout days long gone / We kicked about wi' Kappa tracksuits on." Ah, happy days.

Pete Martin

LIVE PICKS

Over on the Now Then App, we've got a brand new column from the hallucinogenic heads behind virtual culture zine PROLE JAZZ. Each month they'll be finding the freshest tunes coming out of South Yorkshire, whether that's finger-picked guitar from Frank Birtwhistle, DUCK's unique brand of synth-grunge or the old-skool junglism of The Chalice Crew.

"Our team of gonzo miscreants will curate a monthly round-up of the finest wild noises emanating from the luminous metropolis of Sheffield," said editor-in-chief Captain Jack Avery. "Covering everything from doom-folk to surf rock, glitterpunk to electropop, the PROLE JAZZ crew will review song releases of the month just gone released by bands and artists from our fine citadel." Find it in February's app edition of Now Then and every month from now on.

LILLI UNWIN

Wed 5 Feb | Lescar | £8 (£5 students)

Lilli Unwin is a singer and songwriter whose narrative works explore themes of love, longing and loss, with a focus on female stories. A member of the acclaimed London Vocal Project ensemble, she's now formed a new trio with guitarist Rob Luft and Rupert Cox on keys.

KORNÉL KOVÁCS

Wed 5 Feb | Signal | £8

Superstar Studio Barnhus co-founder Kornél Kovács is set for a storming gig of high-quality house and techno at Signal, who have a newly-installed Void Air Motion rig for him to play with. Providing an extended warm-up for this La Rumba night are renowned local duo Wow & Flutter.

GROUNDWORK

Thu 6 Feb | Shakespeares | Free

After taking a break from the ones and twos, eclectic selector Alief marks his return with a sophomore set for the Groundwork crew. Expect a genre-hopping, party-starting set, with the former Pretty Pretty Good resident promising to pull a "kaleidoscope of weirdness" from his record bag.

LITTLE ROBOTS / FUNLAND

Fri 7 Feb | Regather | £8.30

Little Robots are an all-woman folk trio weaving together intricate stories of blues, moods and social justice. They're joined by Funland, a brand new pairing of Jim Baxter and Kate Wood, who pen odes to the mature and melancholic pop of the eighties.

DUCK

Sat 8 Feb | Hatch | £5.10

Synthpunk noiseniks DUCK launch their second album, **There Are No Normal Conversations Any More**, in the company of two Leeds trios: the garage pop of Nervous Twitch and futuristic girl-punks Lunar Sounds. Repping Sheffield are the lovely Hatchlings of Dearthworms.

BREABACH

Wed 12 Feb | Greystones | £15.40

Emerging from a febrile Glasgow scene, Breabach are a five-piece group dedicated to an experimental and expansive take on folk. Alongside traditional songs on their latest album, **Frenzy of the Meeting**, are original compositions exploring "today's frenzied experience of global politics, media and the natural world."

PLANET ZOGG VALENTINE'S BALL

Fri 14 Feb | Yellow Arch | £11.10

Marking the first party of their twentieth - yes, twentieth - year, the psychedelic shamans behind Planet Zogg hold down their now traditional Valentines fixture. DJs include Unconscious Mind(s) and DJ Pod, while Ayusp play a live chill-out set alongside hot drinks and snacks in the Freak Street Cafe.

CRAKE

Sat 15 Feb | Bishops' House | £6.10

Pigeon Hands present Crake, an introspective outfit from Leeds who "live in a world where it is perpetually autumn." Playing tracks from new EP **Dear Natalie**, they're joined by Sheffield surf-pop stalwarts Precious Metals at this BYOB show.

FOOD DRIVE

Fri 21 Feb | Couch Campo Lane | £5

Ten years into austerity Britain, it's estimated that 14.3m people now live in poverty. Six local acts, including Oh Papa, I Set The Sea On Fire and Millie Middleton, have decided to do something about it, with all proceeds from this gig going to S6 Foodbank. DJs till late.

PORTICO QUARTET

Wed 26 Feb | Leadmill | £18.87

Now Then and Opus present a night of cinematic minimalism and widescreen soundscapes from the Mercury Prize-nominated Portico Quartet. They'll be playing material from mesmerising new album **Memory Streams** with support from Before Breakfast, a dreamy Sheffield trio picking up world-wide attention. One not to be missed.

BUNKERPOP / SHASH

Fri 28 Feb | Café Totem | £5.70

Hailing from the inner circles of Hull, Bunkerpop summon the gods of krautrock in a swirl of psych electronics and cult-like ritual. There's the lyrical absurdity of ShaSh and their "synthesized Xanthic science-pop", with the whole night opening with mysterious solo project JIMMY-nom de pax.

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RECORD REVIEWS

ON 15 FEBRUARY, ANIMAL PARTY TAKES OVER VICTORIA WORKS FROM MIDDAY TILL MIDNIGHT. THE ALL-DAY DO WILL MARRY MUSIC AND THE VISUAL ARTS, WITH DJS AND LIVE PERFORMERS SHARING THE SPACE WITH WORK BY 15 DIFFERENT ARTISTS. FIND OUT MORE ON THE NOW THEN APP.



THE ORIELLES

Disco Volador

With the dust barely settled from their debut, The Orielles are back with their second record, titled **Disco Volador**. After returning from touring their critically acclaimed 2018 release **Silver Dollar Moment**, the Halifax four-piece were never prepared to rest on their laurels.

Opening with 'Come Down On Jupiter', the key themes of astrology and universal vibes are present throughout. 'Bobbi's Second World', released over a year ago as a single, is by far the best song The Orielles have ever recorded and will be filling indie dance floors in the not-too-distant future. 'Memoirs Of Miso' is a 70s inspired deep funk track with saxophone and groovy bass in the middle.

This track showcases the band's experimental side, showing that they're not afraid to mix sharp dance hooks with progressive symphonies. 'Whilst The Flowers Look' is a sedated, more melodic track including a metaphorical spoken word ending stating: "Life is holistic / Remember, we aren't endless."

Despite the members being in their late teens and early twenties, the group have been together for over ten years and are going from strength to strength. Their ability to broaden their horizons, both musically and lyrically, is nothing short of outstanding.

It was always going to be tough to match their stunning debut, but this record demonstrates a greater level of ambition and musical experimentation perfectly. Disco Volador delivers on the promise and exceeds expectations - rarely seen from a difficult second album.

Daniel Atherton



SPINNING COIN

Hyacinth

On their 2017 debut album, the well-received **Permo**, Spinning Coin wore their influences on their sleeve.

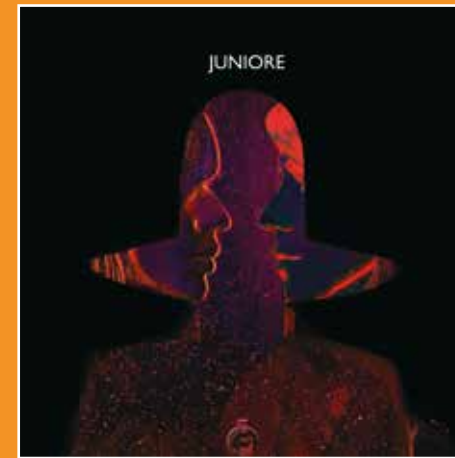
Buoyed by an appreciation for the history of Glasgow's music scene and the creative melting pot within the city, they produced an entertaining and engaging quasi-tribute to their forebears. Over half a decade since they first began playing together, they're back with their second album, **Hyacinth**.

Now a four-piece split equally between Scotland's biggest city and Berlin, songwriting and singing duties are once again shared between Sean Armstrong and Jack Mellin. This time around, however, Rachel Taylor makes her first contribution in this area and the charming 'Black Cat' turns out to be one of the highlights of this sophomore record.

Not only does Hyacinth feel like more a group effort, but it demonstrates the growing maturity and confidence which brims within Spinning Coin. While their influences are still present and correct, they now linger in the background, allowing the band members' own personalities to come to the fore. They have found their voice and they have something to say.

Building on the solid foundations of their debut, Spinning Coin have crafted a rich, eclectic, elegant album which sounds both fresh and grounded in the past. Songs like 'Ghosting', 'Never Enough' and 'Feel You More Than World Right Now' mix playfulness with a message and mark a group whose talent is now finally coming to fruition. Spinning Coin are a band whose star is very much in the ascendancy.

Rob Aldam



JUNIORE

Un Deux Trois

Some albums are really hard to date-stamp. If you asked a random person to guess what year this French beauty was produced, you'd expect an answer ranging across six decades.

Following appearances on soundtracks including **Killing Eve**, it shouldn't surprise you that this album resembles a self-produced film soundtrack to a yet-unmade iconic piece of cinema. Beginning with the sultry 'Soudain', it makes its way down country backroads before putting the foot to the floor for the uptempo, gritty shaker of 'Grave'.

'En Solitaire' is one of the standout moments as it takes you on a dreamy and beautiful choral, a string-laden journey to bliss. As an all-female group, much of the album's lyrical content explores the importance of counterculture and being independent with humour and poetry. 'Bizarre', complete with infectious whistle and organ, has a simple but playful breakdown just past the midway moment. In songs like 'Tu Mens' there are brief flashes of inspiration from bands like The B-52s, Stereolab and 1960s surf pop, all delivered with clever brilliance and expertise. The haunting melodies of 'Walili', along with what appear to be Arabic horns, work well as an interlude before we tip back into the funky pop bassline of 'La Vérité Nue'.

For most on this side of the Channel, French music seems an untapped barrel, with many listeners not dipping deeper than Gainsbourg, Air or Tellier. Yet there's a rich lineage of hazy, psychedelic pop that Juniore have contributed a remarkably fine vintage to.

Andy Tattersall



ZOË MC PHERSON

States of Fugues

Following the success of 2018's audio-visual experience **String Figures**, interdisciplinary artist Zoë Mc Pherson returns with a purely auditory but no less experimental release.

States of Fugue opens like a horror soundtrack, with quietly disturbing harmonies from an ambient choir slowly seeping into your psyche. Four minutes pass before you're upended into deconstructed club, the pounding bass coming in staggered rhythms, layered beneath industrial noise.

Scrambled percussion figures are variously buried and uncovered by processing, not least on 'Exile', which sounds like a glitching typewriter struggling to gain sentience. This feels like true machine music, where technology has come to life and fully embraced the human avant garde.

'Kada' follows a similar theme, adding a dash of **LP5**-era Autechre, while 'Tenace' shows a more subtle approach, sounding like dark minimal techno from someone who's confused 'four-to-the-floor' with 'four tabs of acid'. 'Taste' contains the album's first partially accessible beat, but even then the sultry bass tones gradually unfold into experimentation via mangled samples and lively percussion.

Making sure no-one gets too comfortable, Mc Pherson takes us on regular descents into the well of pure noise. The horribly disorientating 'Get It?!' is like a scrambled SOS call from an alien's captive. Although 'Learn Your Language' takes things back to a more straightforward dark club vibe, with some excellent freeform bars from Elvin Brandhi, 'Power Fluids' and 'Du' go all out in combining big beats with unrestrained experimentation.

Even without visuals provided, States of Fugue will have your mind's eye fully warped.

Richard Spencer



SNO

Rumba rhythms and Congolese club

Rising selector SNO has no time for moody club music. Born in the township of Bophelong near Johannesburg, Selina Nongaliphe Oliphant moved to Manchester in 2007 and turned her initials into a moniker. Her DJ sets are joyful and eclectic, mining a rich seam of African dance music from the seventies, eighties and nineties.

Ahead of her set alongside Awesome Tapes From Africa and Mr Scruff for La Rumba's third birthday, we talked about the family member that started her along the path that eventually led to the DJ booth.

Tell us about your introduction to music.

My uncle had a collection of records - soul, jazz, funk, a bit of disco - and that's what I used to listen to. I also listened to

R&B and at a later stage I discovered hip-hop as well. It was a broad range of different genres that I grew up with. In around 2014 or 2015 I discovered from my cousin that my uncle had sold his records. From there I went out to buy a turntable, mixer and speakers, and then started buying the records that I could remember he had.

How successful were you at rebuilding the collection?

I only bought what I could remember. Obviously I grew up finding my own taste as well, so I was listening to a lot of African music. My uncle didn't have a vast range of that kind - this is more what I'm listening to at the moment. But I still listen to everything else I grew up with. I have jazz records, I have hip-hop, I have disco. Growing up I listened to bubblegum from South Africa and Kwaito as well. South Africa is also very big

into house music.

How did you get into DJing?

In 2015 after I'd bought my turntables I was collecting music and a friend of mine, Levi, who has a night at Soup Kitchen [in Manchester], couldn't make that night so he basically asked me to cover for him. I'd never played for anybody. I'd never played outside my apartment and I didn't know how to mix records. He asked the guy playing before me to show me how to cue up a record. I took my bag, I played a four-hour set and after about two songs the guy said: "It looks like you know what you're doing, so I'm going to leave you to it."

Somebody who was listening, Jamie Groovement, asked if I could do a mix for his podcast. I told him I'm not a DJ, I don't know how to do this, and I don't even have the recording equipment. I went to his house and did the mix, and the rest is history!

Jamie sometimes writes for Now Then. Small world! Four hours is a long debut set, but you thought it was just going to be a one-off thing?

When I bought the records I didn't set out to become a DJ. It just happened by chance. After I did the mix for Jamie everything just came to me and one thing led to another. It's been happening until today.

You're now a resident at Banana Hill. How did that happen?

After I did the mix Reform Radio discovered me and asked me to do a takeover. After that they offered me a show. Chris [Cervo] heard one of my shows and asked if I'd be interested in warming up for Gilles Peterson. I was like, "Yeah, why not?" He

look for musicians from, let's say, Ghana or Congo, bring up a list and I'll just explore maybe one. Obviously I go through [online record marketplace] Discogs as well. I do go to record shops, but maybe not as often as I should. When I'm travelling with work I'll go record shopping on my rest days.

Which artists do most people not know about that they should?

Oh gosh, there's loads. Pamelò Mounk'a, he's a singer-songwriter from Congo known for Congolese rumba and Soukous. I like him quite a lot. Who else? I'm listening to Nayanka Bell, she's an Ivorian singer. I'm also listening to a lot of Prince Eyango from Cameroon, who's a singer-songwriter and guitar player. Oh yeah, the other one is Franco Luambo Makiadi from the band OK Jazz. I've got a lot of records from him. He plays Congolese or African rumba but also Soukous as well.

Have you ever been tempted to produce tracks yourself?

I've had a lot of people asking me this within the last three months! I've never really thought about it to be honest. I'm actually enjoying playing other people's music at the moment. There's a lot of African music out there that I want to get my hands on and play. It doesn't get nearly the exposure that it deserves, so maybe one day I'll make a tune, but at the moment I've never thought about it. All I'm thinking about is playing these records from Africa that I think should be heard.

It's a way of bringing out these musicians who should be more widely recognised.

What I want to do at the moment is bring all that music out there. There's a lot of it obviously, and it doesn't mean I can ever

"I didn't set out to become a DJ"

started asking me when they had parties if I'd come and play, and after a few times he asked if I'd like to be a resident.

You've had some really big shows. A couple of months ago Mr Scruff warmed up for you.

Yeah, it's called Get Down Early. It's this concept Dimensions Festival have where they get a big artist to warm up for a small artist like myself. They asked me who I'd like to warm up for me. I had to give them five names and Mr Scruff came out on top.

Who were the other choices?

I chose Mr Scruff, Lakuti and Alexander Nut. Midland was there as well. I did a mix for his NTS show last year after he heard me play at Houghton Festival and he really liked it. I'm open to anything, I'm not strictly into one genre of music. The other one was DJ Katapila. Have you heard of him? He's from Ghana.

I've been listening to your NTS show and there's always a lot of music in them. How do you put together each one?

It's different tempos and different styles, so I put it in a way that makes sense. I listen to my records quite a lot and I want to put styles that sound similar together or one after the other.

What contemporary African music are you into?

I'm going to be very honest with you, I'm really stuck in the seventies, eighties and nineties at the moment! I just want to make people dance to the old, organic kind of music from the past, and there's a whole lot of it. I'm still going through all that. I spend a lot of my time trying to find dance music from Africa.

How do you find it?

I listen to a lot of YouTube. How I do my research is that I

get it all out there, but I'm going to do as much as I can to get the music out there that I think should be heard.

Sam Gregory



Catch SNO playing for La Rumba's third birthday at Yellow Arch on 6 March. SNO also hosts a monthly show on NTS Radio.

MODERN FAIRIES

Exploring the mythical in the everyday

Dr Fay Hield is a folk singer, music promoter and Senior Lecturer at the University of Sheffield.

In 2018 she founded Modern Fairies to prompt the development of new artistic work about folklore and its relationship to today's world. The project is a collaboration between researchers, songwriters, poets, artists, musicians and filmmakers, all providing fresh perspectives on the relationship between the mythical and the modern.

How did you become involved in Modern Fairies?

Modern Fairies is a research project that I set up with a professor at Oxford [Carolyne Larrington]. We got together because I read her book about the Green Man, which is about myths and legends in Britain. I'm a folk singer, so I also work with traditional material. What we're both interested in is why we like these things and why we still find them important.

What do you hope your audience takes from Modern Fairies?

When you say we're doing a project about fairies to people it's a really horrible, slightly awkward moment, but if you give it five

ones here. Dogs can see in different ranges to us, so maybe there is stuff that we just can't see and experience.

You recently worked with a 'hare spell'. How's that been received?

I love that song. It comes from a spell that was written down in the 1600s by a woman called Isobel Gowdie, who was arrested and tried as a witch. She says this spell is about how to turn from a woman into a hare, or a cat, or a crow. The actual words from her are there in the book and I wanted to write a song from it, but I didn't want to just put a tune to the words. I wanted the song to come out of the spell in a slightly artsy way.

What I did was I wrote out the words and then all the letters in the words that have a corresponding note name, put those on the stave, and that's the tune. For me that feels quite magical.

Are you working on anything currently?

That project was 12 people and we did loads together, so my album doesn't really represent that whole project, but lots of ideas that I had from that project are in the album.

What I'm doing is I'm looking at traditional repertoire, so each theme has got two songs in it. So, for example, the Isobel Gowdie song, which is a source material, and then another one as a response to that.

Eve Thomas

Fay Hield's new album will be released later this year.



minutes, everyone's got an opinion or an experience.

I'm not saying that everybody has met a fairy, but everybody remembers the tooth fairy when they were little, or has some kind of opinion on the supernatural and why we find it important.

People have linked fairies to environmental issues, how we relate to other people, how we relate to babies, new mothers, post-natal depression, autism and childhood. It opens up loads of cultural questions in a really magical way.

How do you and the team view the supernatural?

On the project we had 12 artists. It ranged from one woman who had ridden with [ghost from English folklore] Herne the Hunter, so was a big fairy believer, to a guy at the other end who, when she was telling these stories, was just white.

People like me are a bit more in the middle. I can see that the stories have an effect on us, but maybe it's more about our brains. At the moment I'm working on an album which is about ghosts and fairies and talking animals and stuff we can't reach.

On the other side of that, doing the project actually opened my mind up to the arrogance of the idea that humans are the only

COMING UP IN SHEFFIELD

FEBRUARY

2/ ALL STARS OF COMEDY
3/ MAISIE ADAM & RACHEL FAIRBURN
6/ HAWTHORNE HEIGHTS
7/ MIZ CRACKER
7/ ALLUSINLOVE
8/ THE TOTAL STONE ROSES
9/ JOSIE LONG
12/ APRE
15/ THE ROSADOCS
16/ PSYCHOLOGY OF SERIAL KILLERS
17/ SHAPPI KHORSANDI
19/ X AMBASSADORS
21/ THE OUTCHARMS
22/ THE MURDER CAPITAL
23/ LOU SANDERS
24/ ALFIE BROWN
25/ KIEFER SUTHERLAND
26/ PORTICO QUARTET
27/ TEMPLES
28/ MARIKA HACKMAN
29/ JULIAN COPE

MARCH

1/ BARBARA NICE
3/ JAMALI MADDIX
5/ AHIR SHAH
6/ SOFIE HAGEN
7/ ONEFEST
11/ DAVID KEENAN
11/ TWIN ATLANTIC
12/ THE K'S
12/ SHEAFS
13/ TOM ROSENTHAL
14/ JON BODEN

MARCH

15/ PHIL WANG
18/ JOHN KEARNS
20/ THE RIFLES
24/ MAGNUM
25/ TOM BINNS
26/ JEFFREY MARTIN & ANNA TIVEL
26/ M HUNCHO
27/ MIDLAND
28/ HANDS OFF GRETEL
31/ BETHANY BLACK

APRIL

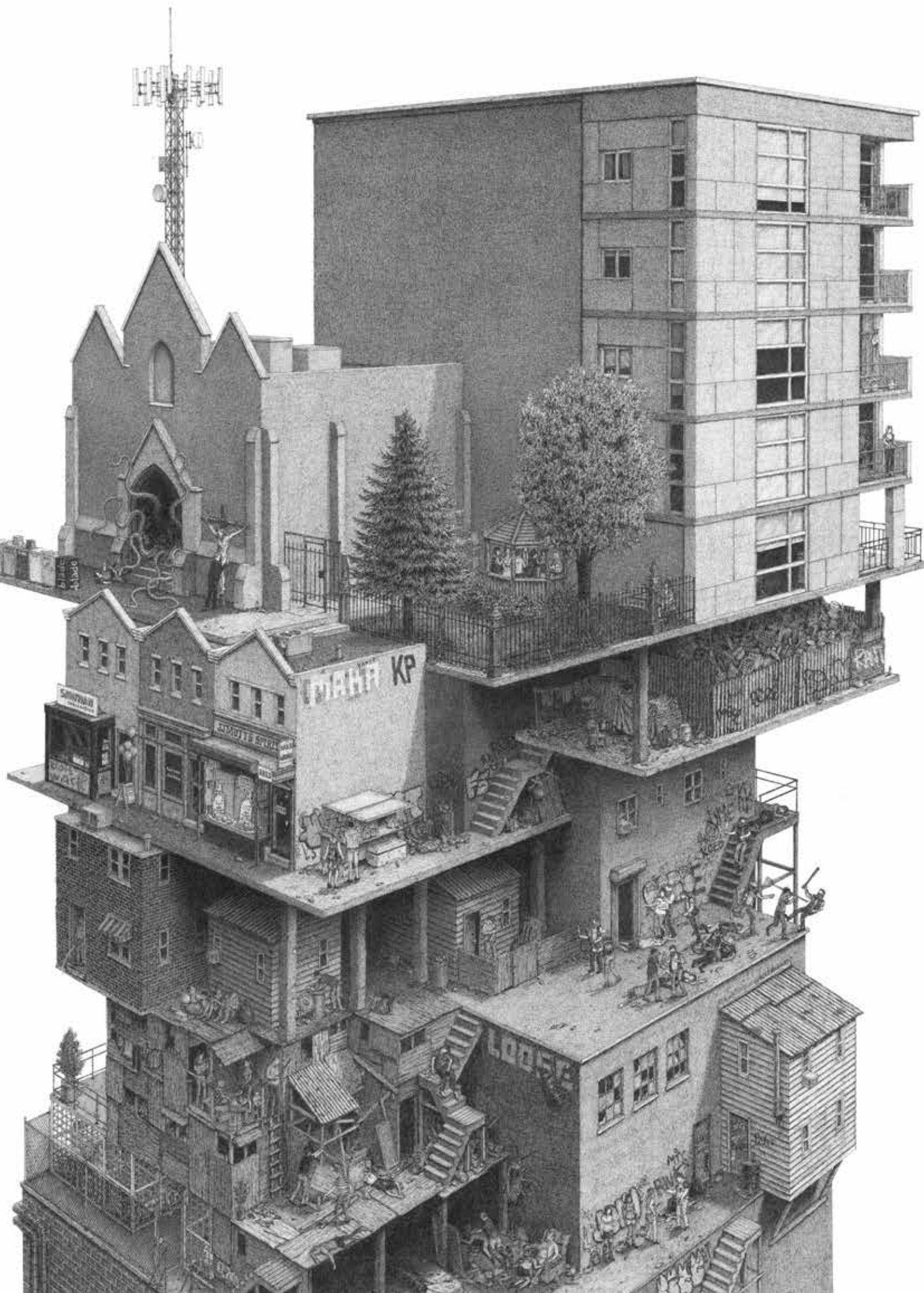
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5/ THE HARA
6/ ROB AUTON
7/ ADORE DELANO
8/ KING KING
9/ THE LOTTERY WINNERS
10/ THE WAREHOUSE CLUB
10/ MUMM RA
12/ SIMON BRODKIN
14/ THE DELIGHTFUL SAUSAGE
19/ THE NIGHT CAFÉ
20/ LA DISPUTE
21/ BEC HILL
22/ RHYS JAMES
24/ REN HARVIEU
24/ IAIN STIRLING
25/ FEROCIOUS DOG
26/ SIOBHAN PHILLIPS
29/ LEVELLERS

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FILM & STAGE

LIGHTS, KARINA, ACTION!

In Jean-Luc Godard's 1965 film **Pierrot le Fou**, Jean-Paul Belmondo asks his partner in crime Anna Karina: "Why do you look so sad?". Her response could be a fitting mantra for her cinematic oeuvre: "Because you speak to me with words and I look at you with feelings."

On 14 December 2019, Karina passed away of cancer, but the subdued gaze of her performances lives on.

Born in Denmark in 1940, Anna Karina rose to fame as Godard's collaborator and muse throughout his legendary 60s cinematic run that experimented with traditional film. Godard's films are all about youth and revolt, politically and cinematically, and no other actor epitomised the period as powerfully as Karina did. In fact, her otherwise impressive performances with great directors such as Rivette and Fassbinder seem to have been forgotten, unlike her romanticised association with Godard.

And yet it isn't an exaggeration to say Godard's films wouldn't have had the same impact without Karina's presence.

*“Karina’s icon
was an icon of hope”*

Across pieces like **Bande à Part**, **A Woman is a Woman** and **Alphaville**, she centred as the heartbeat of the French New Wave through charismatic winks, wry half-smiles and shed tears, encapsulating the hurt that was at the centre of much of Godard's work, often disguised by the cynical wit that he dressed his movies up in.

No matter how despairing or indulgent Godard's subject matter got, Karina's icon was an icon of hope. In **Vivre Sa Vie**, she plays a penniless young prostitute who ends up being killed in a trafficking exchange gone wrong. But Karina's sex worker is beautifully multidimensional: bright-eyed, frustrated, romantic.

Karina's face will exemplify her cinema's era as James Dean, Setsuko Hara and Marilyn Monroe did theirs. But her work should stand as its own, untangled by reductive notions of the artist's muse and Godard's complicated legacy.

Louis Norton

THE STORM OFFICER: EXTREME WEATHER & THE HUMAN SPIRIT

Matt Black writes poems for adults and children. Matt is already a Sheffield favourite, having lived and worked in the area for many years. His poetry is serious and sad, joyous and sharp.

Matt tells me that "as a writer, your voice is chosen for you to some extent by your personality". He suggests this could be seen as a weakness, but from his skilled pen it is genuine and unpretentious. He uses the small details of a situation, expressing exactly the essence of being human in all its silliness and wonder.

Matt was invited to write a pamphlet of poems inspired by the TEMPEST database of extreme weather and spent a morning "joyously jumping around the centuries," reading "glittering treasures of gorgeously written accounts of the extraordinary events and struggles that extreme weather forces on people and places".

“People turn to humour for relief”

At the same time, in December 2015, Cumbria was being battered by Storm Desmond and Matt visited the area, where local people shared their stories with him. He felt that poetry as a medium would seem too distant and extraordinary to tell these stories. It struck him that "theatre shows would have some advantages". And so the work turned into his first play.

Matt was involved in the whole process of auditioning, casting and rehearsing and says that working with skilled actors added layers to his writing that he could not have done. His trademark humanity and comedy are kept fully intact.

"In desperate and disastrous situations, people do frequently turn to humour for relief," he says. "We become more open to feelings once we have laughed, so having some laughter in a show helps us to open up."

Abi Golland

The Storm Officer comes to Theatre Deli in Sheffield on 12 February. Tickets available via theatredeli.co.uk.



Anna Karina in 1968. Credit: Joost Evers (Anefo).

FILM LISTINGS

JOJO RABBIT

Sun 2 & Thu 6 Feb | Pomegranate Theatre, Chesterfield
£8.10/£6.10

Another chance to see Taika Waititi's fabled passion project, featuring Hitler as the imaginary friend of a ten-year-old boy in Nazi Germany. Mixed responses from critics, but a no-brainer for fans of **Hunt for the Wilderpeople** and **What We Do in the Shadows**.

A BEAUTIFUL DAY IN THE NEIGHBOURHOOD

1-6 Feb | Showroom Cinema | £9.20/£6.90

A life-affirming, uncynical PG film portrayal of the real-life friendship between American TV personality, entertainer and Presbyterian minister Fred Rogers and journalist Tom Junod, inspired by his 1998 Esquire article, "Can You Say... Hero?"

STAGE LISTINGS

A SERIES OF PUBLIC APOLOGIES

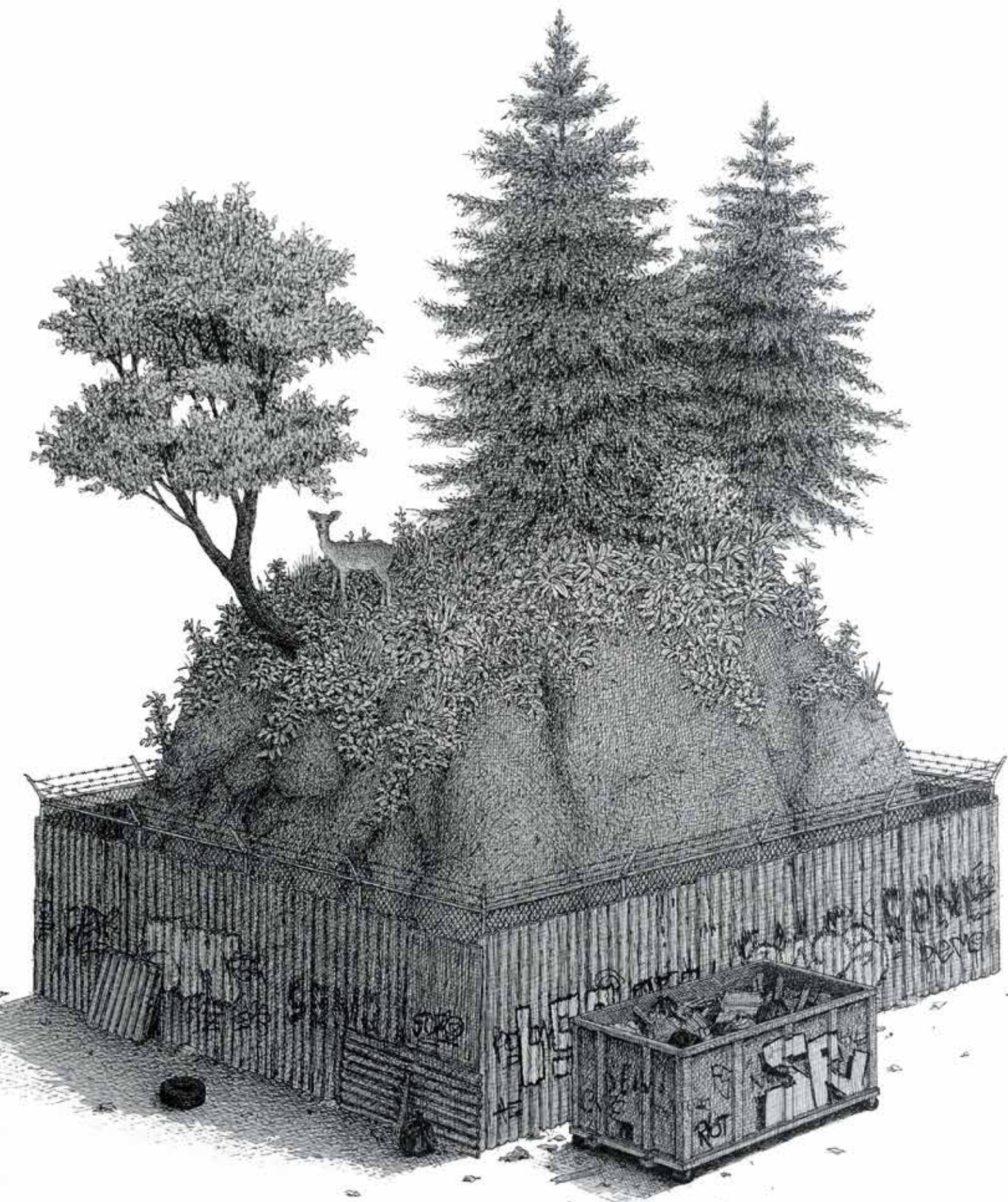
13-14 Feb | Crucible Studio | £7

A satirical play framed as a series of apologies, exploring how the way we try to define ourselves is shaped by our fear of saying the wrong thing. Part of National Theatre's nationwide Connections project.

WHAT HAPPENED TO AGNES

Wed 19 Feb | Theatre Deli | £8 plus booking

A staged song cycle from singer and story-teller Nishla Smith, exploring the memories of her grandmother's Malaysian childhood, set against hand-painted projections by Luca Shaw and piano from Tom Harris. Developed by Opera North Projects and Leeds Playhouse.



SHOUT OUTS

Now Then Magazine is funded by local independent traders, community groups, charities and local government. This page is our chance to shout about all the great stuff our partners, advertisers and supporters are up to.

JAPAN NOW

JAPAN NOW NORTH

17-21 February

You may not know it, but our city is home to one of Europe's leading academic centres on the study of Japan, the School of East Asian Studies at the University of Sheffield.

Over the last three years the school has become known locally for its co-hosting of Japan Now North, an annual celebration of Japanese art and culture, with events taking place this year at venues including the Showroom, the Crucible, Kommune and Site Gallery.

The 2020 programme will feature the likes of photography and performance artist Tomoko Sawada, acclaimed novelists Hiroko Oyamada (**The Factory**) and Tomihiko Morimi (**The Night Is Short, Walk On Girl** and **Penguin Highway**), and leading female poet Hiromi Itō with translator Jeffrey Angles, plus film screenings and Q&As with directors Chie Hayakawa (**Ten Years Japan**) and Naoko Nobutomo (**I Go Gaga My Dear**).

If you're interested in the fascinating blend of modern and ancient culture that Japan has to offer, visit japannow.co.uk for more details or keep up on Twitter @japannownorth.



Afua Hirsch at FoD 2019. Photo by Dora Damian.

FESTIVAL OF DEBATE 2020

Announcements coming soon...

Opus, the social enterprise behind Now Then, also co-ordinates Festival of Debate, an annual series of public events in Sheffield of all shapes and sizes, exploring the political, social and economic issues of the day.

We started Festival of Debate in the lead-up to the 2015 General Election to stimulate discussion and share exciting new ideas. It has grown in scope year on year since then, involving more and more local and national partner organisations, many of whom run events as part of our programme.

This year is no different. We are in the process of finalising around 70 events which will take place between 14 April and 30 May in Sheffield, as well as, for the first time, Rotherham, Barnsley and Doncaster. These range from talks and panel discussions to film screenings, music shows, workshops, plays and loads more.

We can only announce two events now, but we're chuffed about both of them: TV presenter and activist Chris Packham (Fri 8 May, Octagon) and journalist, author and campaigner George Monbiot (Thu 14 May, Octagon). Visit festivalofdebate.com for tickets and hold tight for the full programme announcement on 2 March.

SHEFEST

5-15 March



In celebration of International Women's Day, the ten-day feminist festival SheFest returns with a vibrant programme of events in Sheffield, including art, comedy, film, music, theatre, workshops, celebrity guest speakers and more.

Founded in 2015 and made up of local volunteers, SheFest has grown exponentially since its inception. This year will see them expanding into Doncaster, Barnsley and Rotherham, and collaborating with Museums Sheffield, The Leadmill, BBC Radio Sheffield, She Productions and Anti-Diet Riot Club.

At the time of writing the full programme announcement is imminent, but in the meantime here are two big dates for your diary. SheFest Saturday takes place on 7 March on Tudor Square, with family-friendly music, performances and interactive activities on offer throughout the day. On 8 March transgender model and social activist Munroe Bergdorf will be in conversation at Sheffield Students' Union. It's sure to be fierce feminist fun. Don't miss it.

FESTIVAL OF THE OUTDOORS

Throughout March



A third of Sheffield sits within the Peak District National Park and being so close to nature is one of the many great attractions of living here.

The Festival of the Outdoors acts as an umbrella for many events happening in and around Sheffield at the beginning of the outdoor season, all of them organised by local people with a burning passion for running, walking, cycling, climbing and lots more. FOTO includes major events like the Climbing Works International Festival (CWIF), Sheffield Adventure Film Festival (ShAFF), Sheffield Half Marathon, the Big Running Weekend, cycling race The Magnificent Seven and the first ever Sheffield Bike Fest. Beyond this there will be Q&A sessions, film screenings and plenty more, including an exciting collaboration with ShAFF to be announced soon.

There's so much to get involved in as a spectator, a participant or an audience member, whatever your age, interests or ability. More details coming soon at theoutdoorcity.co.uk/festival-of-the-outdoors.

ART BATTLE

Fri 21 March, 92 Burton Road



Art Battle is a global live art tournament which currently takes place in 50 cities across the globe.

Participating artists create pieces live, transforming blank canvas to finished works in 20 minutes as the audience experiences the act of creation firsthand. Audience members decide the winner of each round, with votes cast for their chosen artist, and the overall winner at the end of the night has the chance to win their way to the world championships in Tokyo in October 2020.

Why are we telling you this? Well, because Opus is bringing Art Battle to Sheffield next month with an inaugural event at 92 Burton Road, the home of Peddler Night Market.

There will be food and drink, an art market, tunes courtesy of turntablist and First Word Records co-founder Andy H, and a silent auction of art created on the night. Stay tuned for tickets and more info on participating artists.

SURFACE

17-22 Feb, Level Centre



The LEVEL Centre is a contemporary art space in the village of Rowsley, just outside Bakewell in North Derbyshire.

LEVEL promotes and creates interesting and engaging art. Their work focuses on the 'art that difference makes', challenging tradition and convention through a radical programme of installations and exhibitions. LEVEL's regular programme has been developed for people with complex needs, allowing them to create and experience contemporary art and culture in fully accessible spaces.

LEVEL's current installation, SURFACE, is an immersive audio-visual installation which invites visitors into an 'ephemeral light environment', with projections creating evolving 3D sculptures and cloud-like surfaces you can see but can't touch.

After a successful exhibition in December, SURFACE will run for a full week at LEVEL, from 17 to 22 February. For more about SURFACE and LEVEL's work, visit levelcentre.com.

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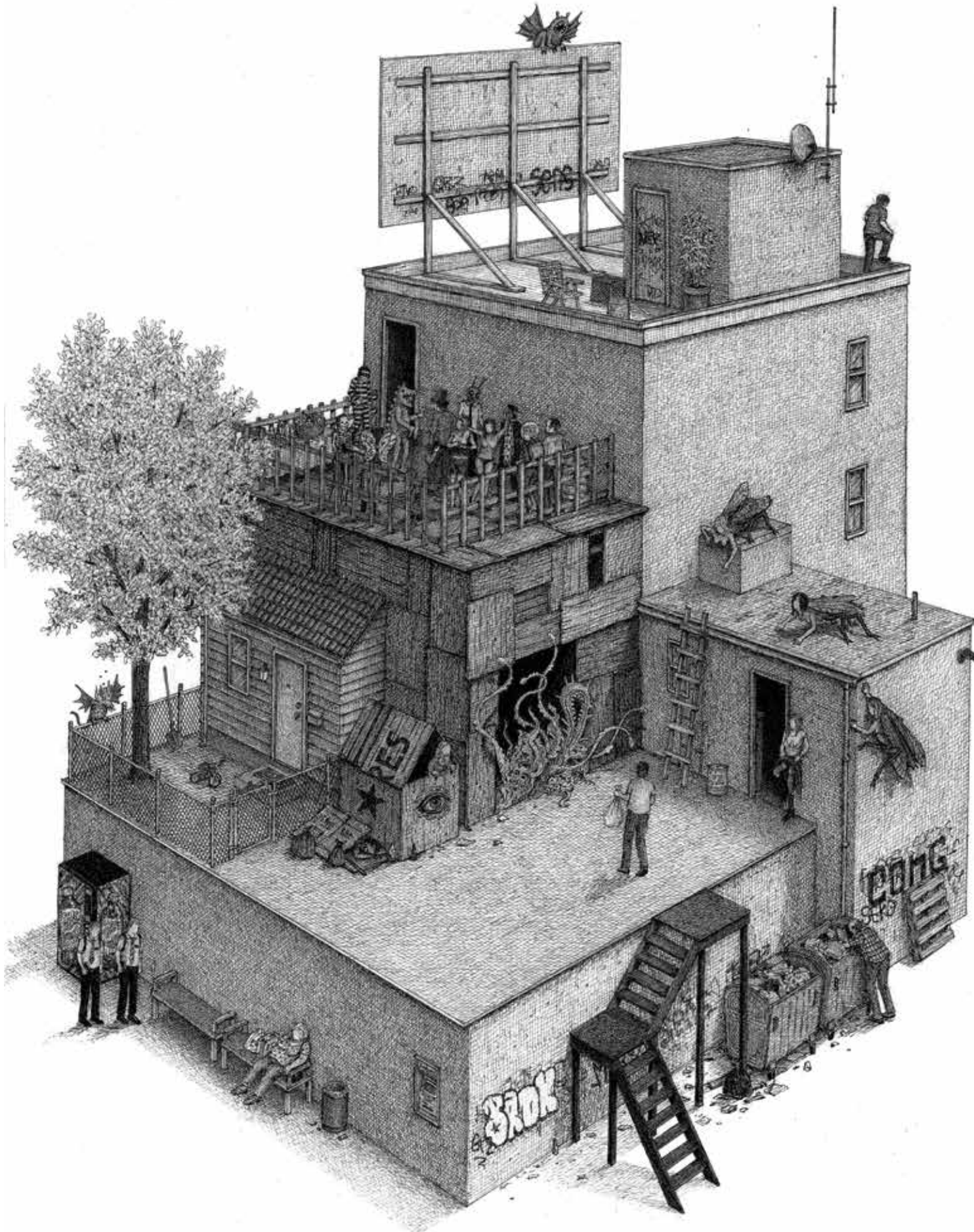
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